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Doctor
WHO
IN-VISION

REMEMBRANCE OF THE DALEKS

THE MAKING OF A TELEVISION DRAMA SERIES





Doctor Who entered 1988 in surprisingly good shape, having risen successfully from the mire it had found itself in just a year earlier. It had a new Doctor in Sylvester McCoy, a new companion in Sophie Aldred, and an enthusiastic Script-Editor in the form of Andrew Cartmel. There were even new faces right at the top of the BBC.

In November 1987, after months of frustration at the behaviour of new Deputy Director General John Birt (see **IN-VISION 95**) BBC1 Controller and MD-TV elect Michael Grade dropped the unexpected bombshell that he was quitting the corporation to take up a

Origins

new position at Channel 4. As Grade had already arranged Drama Chief Jonathan Powell was moved up to become the new BBC1 Controller, while Producer Peter Cregeen won promotion to Powell's old seat. But both had been expected to fulfil these roles under Grade's guidance.

Many connected with **Doctor Who** breathed a sigh of relief at Grade's departure, feeling that its future interests would be better served by Powell and Cregeen, even though their attitudes to the BBC's soon-to-be 25-year old science-fiction series were yet to be tested. Grade, the axeman of 1985, had gone, so any future had to be rosier, didn't it?

Perhaps the only person not basking in a rosier glow was **Doctor Who**'s Producer, John Nathan-Turner. Having been reluctantly "persuaded to stay" in his current job a year ago by Powell, a sense of 'déjà vu' must have been apparent when his new boss repeated this request in December 1987. Cregeen's argument was that he wanted time to consolidate and review his new empire before making any changes. So, short of resigning, there was no-where else for Nathan-Turner to go.

On a more positive note, the relationship between Nathan-Turner and Cartmel was cementing itself firmly; far more so than had ever been the case between Nathan-Turner and Eric Saward. Having proved himself capable of pulling together a sound season at relatively short notice, Cartmel was increasingly trusted by his boss and given a freer hand in determining both the future of the series, and the choice of its narrative contributors.

Much of Season 24 had been a case of fire fighting as Cartmel struggled to get fourteen episodes together quickly. But by August 1987 most of Cartmel's work on these episodes was done, and he could now look forward to nearly six months of planning and script-crafting for Season 25 – a luxury accorded to virtually no other **Doctor Who** Script-Editor in the programme's quarter-century of life.

Reviewing what he wanted to see happen in 1988, Nathan-Turner gave Cartmel just three mandates. He wanted a sense of menace back in the show that would firmly put children "back behind the sofa". He wanted to mark the series' 25th anniversary with at least one commemorative serial, and he wanted Cybermen or Daleks – or even both...

"It seemed to me that the second season of any new Doctor was always hard to generate much publicity for. I had hoped that the decision to make a Dolek story, and place it first on our transmission list would get **Doctor Who**'s 25th season into the newspapers. The Doleks certainly did the trick!"

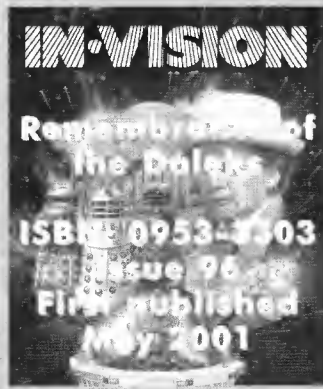
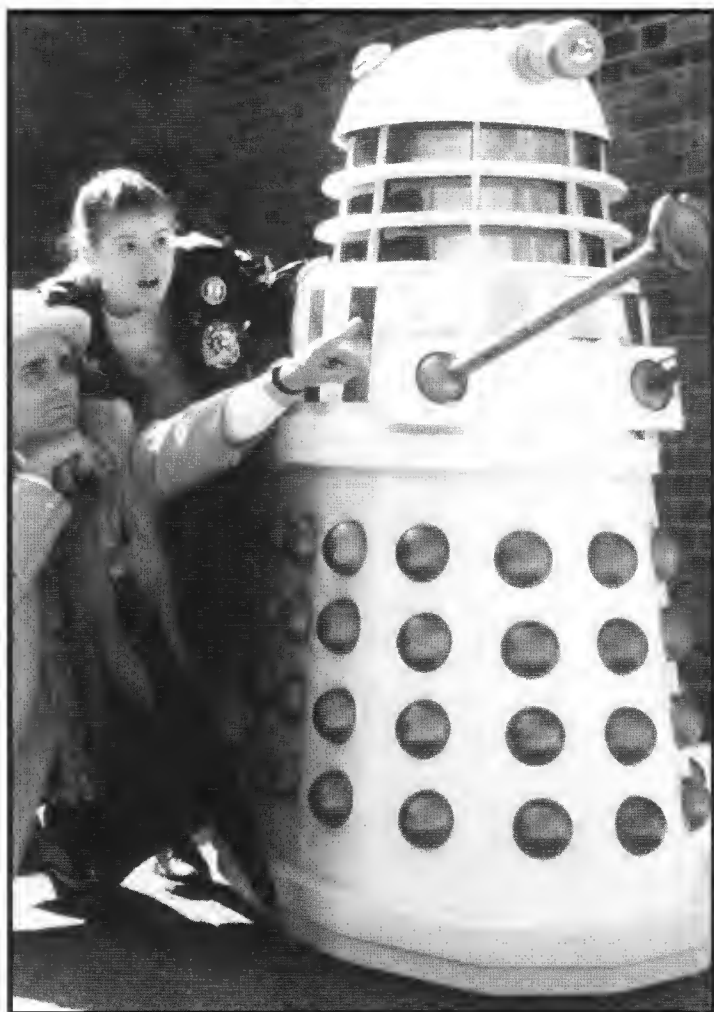
John Nathan-Turner, Doctor Who Magazine 247, January 1996

Andrew Cartmel was agreeable to such an agenda as it broadly fitted in with what he wanted to do. His main goal was to modify the seventh Doctor's personality away from the comic buffoonery so evident during Season 24, towards something deeper and more scary. At first, he later admitted, he had no clear master plan about how to do this.

"There was no definite game plan about Sylvester's character. It was more like the writers fell into place and it naturally happened that we developed the Doctor. Ben and Morc had quite clear-cut ideas, although Morc was the only one who came from a background of being a fan."

"...I think kids can watch adult programmes and I wanted it to be more macabre. Certainly darker and scier because the Colin Baker era, even though it tried to be scary, never got to me in the way that some of the best McCoy stories did. There was a lot of the Colin Baker years where there would be endless bickering in the TARDIS; a bit like **Neighbours** with roundels on the walls."

Andrew Cartmel, Ace, 1996



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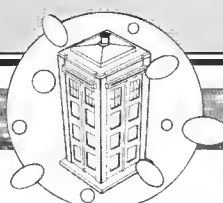
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Removing dialogue-heavy TARDIS scenes, as well as established *Doctor Who* clichés such as characters running up and down corridors, were all priorities high on Cartmel's list of objectives. All he had to do over the next few months was build a team of writers who could accomplish this.



Script

When commissioning a Dalek story the Production Office was duty bound, by contract, to offer Dalek creator Terry Nation first refusal on penning a script. By now semi-retired and living in California (where he'd recently been working on Richard Dean Anderson's series *MacGyver*), Nation declined the invitation although his agent, Roger Hancock, affirmed that his client wished to retain the right of script approval, which was also contractually enshrined.

Ben Aaronovitch had been on Cartmel's contact list virtually since he took up the post in early 1987. At 25 years of age Aaronovitch was keen to break into television as a writer, but so far had been unsuccessful.

One of his friends at the BBC was Script-Editor Caroline Oulton (later to become known as Producer of the successful series *South of the Border*). Aware that *Doctor Who* was looking for scriptwriters at this time, she suggested Aaronovitch should pitch some material in their direction. A keen reader of science-fiction, with some knowledge of *Doctor Who*, he duly submitted a storyline called *Nightfall*.

Although Cartmel rejected that storyline on the grounds of excessive wordiness and too many incidental characters, he was sufficiently impressed by its science-fiction content to call the author into his office for a chat. Out of that chat came a request for a three-part story to be shot all on location. A few weeks later Aaronovitch responded with a tale of Arthurian knights roaming present-day Earth titled *Storm over Avallion*.

Again Cartmel was impressed, particularly by the depth of research Aaronovitch had undertaken. However, by October 1987 he had the basis of Season 25 sketched out and felt there was not room enough for two serials with medieval undertones. Instead he phoned the writer up and offered him an opportunity to devise a four-part Dalek serial.

Part of Cartmel's way of working was to host periodic lunchtime brainstorming sessions for potential *Who* writers, either at a café or a pub in Shepherd's Bush. As autumn turned into winter so the attendee list swelled to include other newcomers, such as Graeme Curry and Marc Platt, as well as old hands like Ian Briggs and Stephen Wyatt. Sophie Aldred and Sylvester McCoy joined them from time to time as well, enabling the team to observe their characters as well as pick up thoughts from the pair.

Among many outcomes from these sessions was a raft of concepts and ideas for the Dalek serial, many of them from Aaronovitch himself. One notion, universally seized upon, was that the *Doctor Who* universe should be a parallel of this one, but with subtle differences such as Sherlock Holmes and Bernard Quatermass being real people rather than fictional characters. Another was the theme of 'unfinished business'; that the Doctor this year would be progressing or resolving events he himself had set in motion a long time ago.

"The whole business about the Doctor knowing what was going on was simply because I thought it would be nice if the Doctor knew what was going on right from the start for a change, so that he is manipulating everyone else. It's a self-limiting factor though, if he becomes totally omnipotent. You can't start every adventure with him knowing what is going on."

Ben Aaronovitch, Ace, 1996

Encouraged by Cartmel and Nathan-Turner, members of this writing cadre began watching many past serials and episodes as they sought to refine what had worked and contributed to the myth, and what had not. Excepting *THE DALEKS' MASTER PLAN*, Aaronovitch ploughed through videos and audios of all the old Dalek stories, pausing to note any references he felt worthy of developing in his storyline.

Two key points he lifted were the existence of two Dalek factions, 'traditionalists' and those loyal to Davros, as established in *REVELATION OF THE DALEKS*, and the Dalek rationale of "dislike for the unlike" that had underpinned their actions in the first William Hartnell story. This latter aspect appealed greatly to Aaronovitch as he sought to link a Dalek presence in London, 1963 with a revival of racist-fuelled fascism around this time as well.

"If you watch the original Dalek story, they are Nazi analogues. They all stand with their plungers in the air and do a Nazi salute. Terry Nation was not a subtle writer; they are Nazis. Look at Genesis of the Daleks where the cast of 'Allo 'Allo came in and do their salutes. You have all these themes that run through science-fiction. It reflects society in a much more obvious way than something like *EastEnders* does. Science-fiction reflects what you'll be worried about tomorrow rather than today."

Ben Aaronovitch, TV Zone 137, March 2001

More ideas came together or were discarded as the brainstorming continued. 'The Hand of Omega (initially Rassilon)' and its arming device, 'The Finger of Omega', were a means of linking the Doctor's actions in London with



Ben Aaronovitch on location for the cemetery scenes
© Alan Stevens

a possible reason behind the first Doctor's stay in Totter's Lane 25 years ago. Aaronovitch toyed with re-introducing the Ogrons as 'muscle' for the Daleks, and a platoon of Thal commandos, before accepting this would introduce too many narrative strands. Buoyed by the successful use of period pop music in *DELTA* and *THE BANNERMEN* both Cartmel and Aaronovitch favoured this approach again in the Dalek serial. They felt it would be an effective way of painting 1963 as the bridge year between pre-Beatles teen crooners, more linked to the austere Fifties, and the true Sixties pop explosion that followed. In particular the writer was keen to use Bob Dylan's 'The times they are a'changing' over the opening scene of the story.

One cliché everyone wanted quashed was the ages-old pun about escaping Daleks simply by running up stairs. The introduction of Davros, the writers also insisted, had ushered in an era where the Daleks were demoted into easily routed cannon-fodder, leaving Davros to do all the scheming and communicating. This was ripe for a change.

"You've got this kind of Dalek depreciation that occurred over the years. People were doing things like slinging a sheet over their eye-piece and chucking them out of a window. Boom! End of Dalek. I thought I had to do something about this, which is why you have the military involved. There was this tradition of Daleks turning up at the end of part one, so we thought, 'That goes. We'll have a Dalek turn up half way through part one.' So we have this long battle with one Dalek in the Totter's Lane junkyard, but the advantage of that is that it sets up the idea that one Dalek is tough."

Ben Aaronovitch, TV Zone 137, March 2001

The original intention was not to have Davros in the story at all, transferring the leader's role instead to the Dalek Emperor, last seen in *THE EVIL OF THE DALEKS* but visualised by the writers as the gold, mobile version seen in the *TV 21* comic strip. That concept was revised when Visual Effects Designer Mike Tucker joined one of the brainstorm sessions and mentioned a desire to see the Emperor's casing lift open to reveal Davros inside. Aaronovitch seized on this notion and promised to write it into the script.



Remembrance of the Daleks

The original storyline by Ben Aaronovitch

Episode One

A Dalek time/starship arrives in terran orbit - December 1963

The Doctor and Ace (his assistant) arrive in Coal Hill Road - December 1963

Ace goes for some food at the local Cafe while the Doctor examines a van with sophisticated tracking gear on board. They are watched by a sinister girl.

Ace is befriended by Sgt. Mike Smith (RAF) in the cafe. He is the driver of the tracking van, chosen for the job since he is a local boy.

The Doctor enters the van and meets Professor Rachel Israel who is tracking anomalous magnetic fluctuations. Before she can throw the Doctor out she receives an emergency call from the another tracking van. She gets Mike into the van and they roar off, not realising that the Doctor and Ace have stowed away in the back.

They arrive at Totters Lane to find the second van. The driver is dead and Colonel Gilmore and scientist Allison Williams are taking cover. The Colonel says that his man was investigating Foreman's Junkyard when there was an explosion and something killed him. Smoke obscures the junkyard. Reinforcement RAF soldiers arrive. They take up positions, soon they are engaged in a futile firefight with a lone Blue Dalek, which is only neutralised when the Doctor uses a can of Nitro 9 to bring a wall down on it, thus disabling it.

A group of men (the Association) arrive, they say they are here to help, taking Mike's advice, who claims to know them, Gilmore allows them to assist. He also instructs Mike to arrange for experimental anti-tank missiles to be issued to various units, including a fire team assigned at the school. The Doctor realises that if a Dalek was here then another one must be at Coal Hill School. He and Ace hijack one of the vans.

Colonel Gilmore notices that the Dalek remains have gone. He tells Mike to get after the Doctor.

The Doctor Company arrives at the School and interrupts a Parents' meeting. Persuading the Headmaster to evacuate the Doctor starts searching for signs of the Daleks. By climbing to a high window he sees that the burn rings in the playground form a pattern. Discovering the door to the basement he and the others investigate.

Gummer receives more instructions from a mysterious unseen person, he reveals that his men have recovered the disabled Dalek.

Down in the cellar the Doctor and

friends discover a matter transmitter. It starts to operate and a Dalek begins to materialise. The Doctor, thinking fast, sabotages the controls and disables both the Dalek and the Transmat. Too late he realises that a Dalek must have been operating the transmitter. A Red Dalek emerges from the shadows, the Doctor and Ace flee up the cellar stairs but to their horror find that the Dalek is levitating up the stairs after them. The headmaster slams the door, trapping the Doctor on the other side, demanding an explanation.

The Dalek advances on the Doctor.

Episode Two

Ace forces the Headmaster to open the door and the Doctor escapes, shutting the Dalek off. They run and the Dalek blows the door away, but the Doctor has enough time to meet the consignment of anti-tank missiles that Gilmore had ordered. Commandeering a couple he manages to stop the Dalek on the final, desperate shot.

Gilmore and the rest of the RAF contingent arrive at the school and tell the Doctor that the disabled Blue Dalek has vanished.

The party returns to Totters Lane where the Doctor argues with the Colonel about the best course of action. Gilmore says he must consult with higher authorities. Ace, now in a state of shock, is persuaded to go home with Allison, Rachael and Mike who are staying at Mike's mother's boarding house. The Doctor says he has things to consider.

The Doctor stops at a tea stall, the Reverend Parkinson (a blind vicar) passes them as does a strange child.

Gummer plots with his confederates. The early shift at a lock up are spooked by a huge metal coffin. The Doctor arrives and after the men have left the room he opens it up. Whatever is in there, it is not a body.

Ace wakes up at the boarding house. She borrows a pair of Mike's old jeans to replace her ruined shorts.

The Doctor removes a package wrapped up in newspaper and string. The owner of the lockup arrives and demands an explanation; the Doctor uses a mixture of bluff and some dubious paperwork to claim the coffin.

Mike leaves the boarding house, explaining that he is going down to the 'Association'. Ace goes back to sleep.

Gummer gets a telephone call and asks where the Doctor is.

Rev Parkinson conducts a funeral service. The Doctor brings the coffin which floats behind him and lowers itself into the grave.

In the school cellar the RAF guards change. The Transmat device turns itself on. Ace waits impatiently for the Doctor who abruptly returns. Mike follows the Doctor in. Gilmore turns up and requests that the Doctor accompany himself, Allison, Mike and Rachel to the HQ, to give his opinion on some technical developments. The Doctor wants to take Ace but Gilmore refuses.

Gummer reports to his mysterious master. Ace is killing time with Mrs Smith in the kitchen, Mrs Smith pontificates on a woman's role in life, the Home Service is on the radio. Quickly establishing that Mrs Smith wouldn't know a tape deck if it fell on her, Ace realises that she left the ghetto blaster at the school and sets off to retrieve it.

At the HQ, the Doctor helps the boffins pinpoint the Dalek transmission sites. At first he thinks that the transmissions from the school are residual. Patching into Jordrell Bank he picks out the Dalek ship in geostationary orbit.

Ace arrives at the school. Unable to locate the guards she finds her tape-deck. She turns it on and twists the dial; she begins to pick up Dalek transmissions.

The HQ monitors register a sudden flare of activity at the school.

The mysterious person tells Gummer that other enemies come and that he must be prepared.

Ace traces the source of the signal to the cellar.

The Doctor sees the flare of activity at the school. Gilmore cannot raise his guards on the radio, then a jamming signal cuts in.

Ace trips over a dead guard on the stairway to the cellar. Investigating she finds a Dalek operating the Transmat.

The Doctor realises that the Transmat is still in operation, he commandeers a vehicle and rushes back.

Daleks start to arrive in increasing quantities. Ace is in full retreat. She is injured during the chase. Discovering one of the bazookas she prepares to make a last stand.

Episode Three

The Doctor rigs a transmitter that interferes with the Daleks' internal systems, deactivating them long enough for them to be disabled. He finds that the Kaled mutation is different, more mobile and dangerous than he remembers. After a difficult struggle he, Ace and the RAF team destroy them.

The Doctor treats Ace's injuries and admonishes her for being reckless.

Allison and Rachael examine the Transmat with great interest. The Doctor explains some of its functions and then proceeds to furiously demolish the equipment.

Gummer reports to his mysterious master that the Transmat has been destroyed. His master is pleased.

Ace and the Doctor hold a quick pow-wow. Ace suggests that she run up some more Nitro 9, but the Doctor tells her it's gone beyond that now. Ace asks what next and the Doctor suggests a large meal.

Gummer visits the Rev Parkinson on a pretext, in reality he is checking the freshly dug graves.

The Doctor and Ace order a large meal at the cafe. Gilmore and the rest try and get the Doctor's attention. When they finally get it and ask what they should be doing the Doctor answers 'Wait' and orders another round of toast.

On board the Red Dalek spaceship activity is reaching fever pitch. The Red Dalek Emperor looks on as they lock on and track into the Graveyard, pinpointing the location of the device that the Doctor has buried there.

The strange child skips through the gravestones, she reacts as if she is aware of the baleful attention from the spaceship far above. Members of the Association start to arrive, some have shovels.

The Doctor finally begins to get moving. Gilmore relieved, agrees to set up a base of operations at the school and sets to work with a will. The Doctor confides in Ace that he is just trying to keep the military off his back and out of trouble.

Gummer's mysterious master receives a call from the Red Daleks. They call on it to surrender; it laughs and tells them that they will be annihilated. Two Blue Daleks appear with it.

The RAF, in a rush of futile efficiency, establishes the base of operations, under the calculated misdirection of the Doctor. He persuades Gilmore to evacuate the immediate area on the pretext of a dangerous gas leak. He appears to be waiting for events to develop.

Members of the Association excavate the coffin holding the device and take it away. They load it into a van - the van is operated by a Blue Dalek.

Without warning a group of Blue Daleks isolate the school. Everybody scrambles to defensive positions. The Doctor warns Gilmore not to engage the Daleks in combat, but he ignores him.

On the Red Dalek spaceship the Emperor is informed that the device is in the hands of the Blue Daleks. He orders his Daleks to prepare for an assault.

The Blue Daleks attack the school, forcing the troops to retreat. Ace and the Doctor devise a number of interesting ways to stop them, but this merely delays the advance.

The Blue Dalek leader takes charge of the coffin and is revealed to be the mysterious child, obviously controlled by some alien intelligence.

At the school the situation looks very grave, the Blue Daleks seem set to annihilate everybody. Then, responding to some signal, they withdraw. It seems that the attack is all over. Gilmore thinks he has beaten them off, but the Doctor is not so sure. Suddenly with a great roar a huge shuttle from the Dalek spaceship lands in the playground.

Episode Four

The Red Dalek shuttle settles in the playground; the landing ramps extend.

The military contingent at the school is thrown into confusion, especially when they find that all radio and landline communication is being jammed.

Red Dalek fire teams begin to disembark from the shuttle, with them a Weapons Platform.

The Doctor urges Colonel Gilmore to stay in position. He agrees after a group of soldiers in forward positions engage the Daleks and are wiped out. The Doctor observes that only a skeleton crew now remains on the shuttle.

On board the Red Dalek mothership the Emperor receives a status report; he gives orders that his Daleks attack the Blue Daleks and take their base. Soon, he gloats, 'The Hand of Rassilon will be theirs.'

The Doctor organises an assault on the shuttle. Mike, who has been acting as an informer for

the Association, slips away in the bustle.

At a warehouse in the Docklands, the Child examines the coffin that contains The Hand of Rassilon. She is accompanied by the Black Dalek (the actual commander of the Blue Daleks). Gummer realises to his dismay that he was just a pawn in the Blue Daleks' game.

Forward elements of the Red Dalek force encounter Blue Dalek skirmishers in the Docklands area. In the ensuing combat the weapon platform proves decisive and the Red Daleks gain ground.

The Doctor leads a pirate style raid against the Dalek shuttle, moving quickly to disable the communications systems. A brief firefight takes place and the Doctor and his party gain access to the bridge. There the Doctor's suspicions are confirmed; he traces the time corridor route back to the star system that the Daleks are using as a base of operations in the future. He explains that the Daleks need to harness the power of a supernova to create a viable power system that would rival the Time Lords. For that they need a Remote Gravitomagnetic Stellar Manipulator, only one exists - 'The Hand of Rassilon'.

Mike reaches the warehouse. There he finds a horrified Gummer who reveals the truth of things to him. Gummer explains that the Blue Daleks' time devices are operated from a small portable console, without it they would be trapped in this time zone.

The Daleks counter-attack, the Doctor and his party are forced to abandon the bridge and escape from the shuttle. They leave a communications relay secreted on board.

The Red Daleks make a final devastating attack on the warehouse. In the confusion Mike steals the controls for the Blue Dalek time machine and Gummer is gunned down as he tries to escape.

Ace and the Doctor realise that Mike has gone.

The Black Dalek threatens to destroy 'The Hand' unless the Red Daleks retreat. Overhearing this threat the Doctor reveals that it is imperative that the Red Daleks take possession and he sets off with Ace to make sure that it happens.

Mike runs with the portable Time Controller. The Black Dalek despatches the Child after him. He is seen by the Doctor who, intent upon keeping Ace away from the main action, sends her after Mike.

The Doctor arrives and causes 'The Hand' to be captured by the Red Daleks who immediately start to mop up the Blue Daleks. Both the Black Dalek and the Doctor escape from the warehouse.

Mike arrives back at the boarding house. There he is confronted by Ace over his affiliations with the Association.

The Red Daleks use the weapons platform to transport 'The Hand' back to the shuttle. Once all the surviving Red Daleks have herded captured Blue Daleks on board, they take off. By remote control they disintegrate the destroyed or disabled Daleks left on Earth, to prevent Dalek technology from falling into Earth hands.

The Doctor rejoins Gilmore, Rachael and Allison at the school. Using salvaged parts from the Transmat and the relay he establishes a link with the Dalek mothership in orbit. Contacting the Bridge he speaks to the Emperor Dalek who is revealed to be Davros: fast becoming a true Dalek inside his bloated shell. Davros says that with 'The Hand' of Rassilon the Daleks will become a power to rival the Time Lords.

'The Hand' is installed on the mothership and linked to its control systems.

Davros appeals to the Doctor to join him and rule the Universe etc. The Doctor goads Davros into using 'The Hand'. He does and the device overloads, sending a pulse up the time corridor and causing a supernova at the Dalek base system, utterly destroying it. Feedback destroys the mothership but not before Davros escapes in an emergency pod.

Mike reveals his possession of the Blue Dalek time controller. Ace urges him to destroy it, but instead he has grandiose schemes of his own. They are interrupted by the Child who demands return of the controller.

The Black Dalek is surrounded by a heavily armed contingent of troops. Gilmore wants to order an air strike but the Doctor, explaining that he must finish what he started, will deal with it himself.

Mike is killed by the strange powers of the Child, who begins to stalk Ace.

The Doctor obliterate the Dalek with the Novagun he was keeping in the package he removed from the coffin.

Suddenly deprived of its controlling influence, the Child reverts to normal and Ace finds herself converting her would be killer.

Epilogue

The Reverend Parkinson conducts a funeral service for Mike. The Doctor and Ace walk away and depart in the TARDIS.

Andrew Cartmel completed paperwork formally commissioning a four-part serial from Ben Aaronovitch on 30 October 1987. By mid-December a first draft was ready for review.



Script Editing

Bearing a working title of *Nemesis of the Doctor*, a copy of the storyline plus a draft script was mailed to Terry Nation on 21 December, while John Nathan-Turner and Cartmel reviewed the submission. Apart from the unusually long nature of the scripts, highest on the Producer's list of concerns was the prominence of Ace's role in the story. As a consequence of the writer group's desire to darken the Doctor's personality and make him more of a brooding presence in the background, much more of the centre-stage role had been given to Ace. All the writers knew, and liked Sophie Aldred, and Ian Briggs had spent some of the autumn fleshing out his profile of Ace's character so that Aaronovitch would have a solid platform from which to work. As part of his feedback to Cartmel on the scripts, Nathan-Turner underlined a strengthening of the Doctor's role in the serial.

"There was a time when I felt that, probably because the writers had met Sophie, they were focussed too heavily on Ace at the expense of the Doctor, and I did have to curtail and soften the writers' obsession because I felt that there was a time when the balance of the series was wrong. If the title of the show is **Doctor Who** then the companion, whilst important, shouldn't overshadow the Doctor."

John Nathan-Turner, Ace, 1996

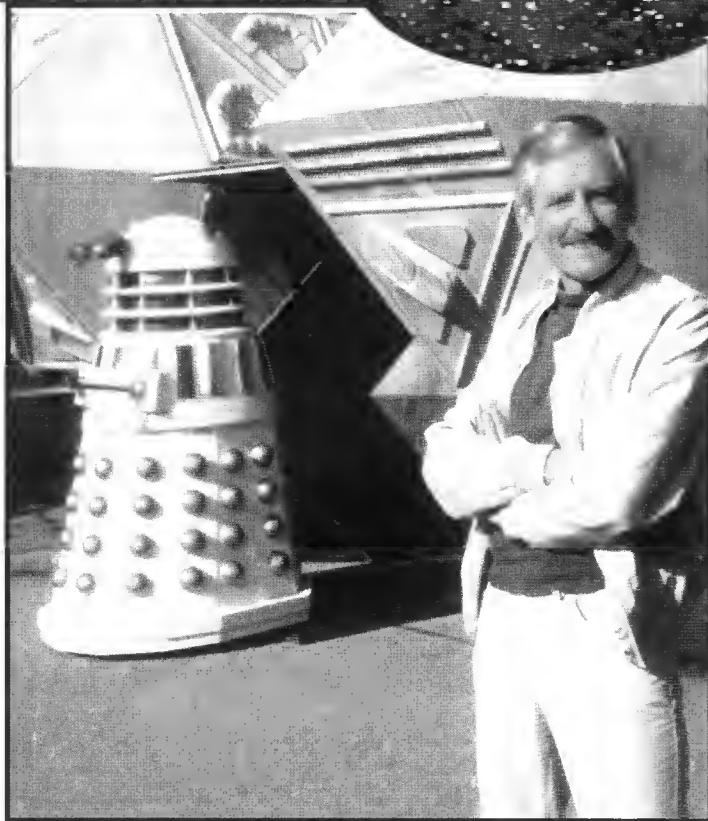
The length of the scripts was Cartmel's primary worry. Each was weighing in at around 45 minutes of material, so a lot had to be deleted or condensed. Weeded out were extended scenes of Dalek combat, a subplot where the Daleks threaten to destroy London with a full nuclear strike, extended scenes with Reverend Parkinson, and also Harry's murder by the Daleks. Ratcliffe is called Gummer in the scripts, but this was changed to Ratcliffe to avoid any potential confusion with the name, Gilmore (and also, perhaps, with the conservative politician John Selwyn-Gummer). One joke Aaronovitch was reluctant to lose, but did, was a sequence of the Doctor and Ace mistaking a genuine London police box of 1963 for the TARDIS.

A bigger worry came just after Christmas when Roger Hancock advised the Production Office that Terry Nation would not sign-off the scripts. Nation's principal objections were the presence of the Dalek Emperor (which had been David Whitaker's creation) and far too insignificant a role for Davros. Without sign-off from Nation production could not continue due to the jointly owned nature of the Daleks. Writing in his memoirs for *Doctor Who Magazine* John Nathan-Turner recalled having to undertake "...a heavy Uriah Heap act" with Nation's agent to get the decision overturned.

Aaronovitch worked on his material throughout the Christmas period, and a full set of rehearsal scripts, pruned down, with some content revisions made and bearing a new title, *REMEMBRANCE OF THE DALEKS*, was delivered during the second week of February 1988, in time for the Director-joining-date. The role of Davros had been marginally expanded, but Aaronovitch was still risking a further upset with Terry Nation by proposing that this version of Davros was far closer to being a fully integrated Dalek than previously seen incarnations.

The Director called for further substantial revisions, primarily to reduce the volume of location scenes, including any set outdoors at night. The Jamaican, John, was originally the owner of a tea kiosk unconnected to Harry's café, but cost chopping determined his scene be integrated with the planned studio set.

A major rewrite was the Doctor's final confrontation with the



**Director
Andrew Morgan**

Black Dalek, whereupon the Doctor was to have unleashed the power of the 'Finger of Omega', destroying it before the Dalek could destroy him. The idea had been to pastiche the quick draw gunfight scene from the Clint Eastwood movie *For a Few Dollars More*, with the Doctor emerging as the fastest draw. But both Producer and Director agreed with Sylvester McCoy's point that the Doctor should not use a gun calculatedly to destroy an enemy.

In all Aaronovitch carried out three rewrites on his scripts, all within narrow time bands. The first was to incorporate Production Office changes, the second to include the Director's feedback and finally to trim the running length down following initial run-throughs with the cast. Nevertheless complete sets were available to everyone in time for the start of production, although John Nathan-Turner prudently did not send copies of any subsequent drafts to Terry Nation.

Personnel

Keen to repeat the smooth running of last year's production schedule, and mindful that this Dalek serial would be complex to make, Nathan-Turner looked to engage as many seasoned *Doctor Who* veterans as he could muster. In particular he wanted Chris Clough and Andrew Morgan as Directors – the former for his skill in separating productions between studio and location, the latter for his ability to manage big location shoots.

After completing *TIME AND THE RANI* the previous year for Season 24, Andrew Morgan almost immediately went to work on another major project for the BBC. It was a drama called *White Peak Farm*, which kept him busy almost through to the end of the year, by which point *Doctor Who* was already in his diary for 1988.

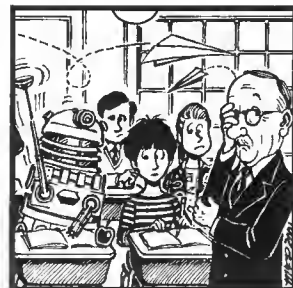
Rejoining Morgan was his Costume Designer from *TIME AND THE RANI*, Ken Trew, whose *Doctor Who* CV stretches back to *TERROR OF THE AUTONS* in 1970 and many credits thereafter.

Another key player with vast experience was Set Designer Martin Collins. Having worked on two major science-fiction series for the BBC, *Blake's Seven* and *The Tripods*, Collins had scored a big hit with his first *Doctor Who* last year, *PARADISE TOWERS*, for which he had credibly constructed a nightmarish vision of dilapidated tower blocks of the future.

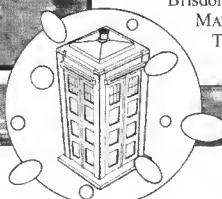
REMEMBRANCE OF THE DALEKS was Christine Greenwood's first time in a *Doctor Who* Make-up Designer's chair, although she had been an assistant on *THE HORNS OF NIMON* and the aborted *SHADA* in the 1970s, and on *BLACK ORCHID* in 1981.

The main weight of design on this story would be borne by Visual Effects. In deference to the significant budget that would be allocated, John Nathan-Turner was assigned Stuart Brisdon, a senior Effects Designer with a specialisation in pyrotechnics.

Brisdon's association with the programme stretched back to *MAWDYRN UNDEAD*, with a hack-to-back stint in 1984 on *THE CAVES OF ANDROZANI* and *THE TWIN DILEMMA*.



© Alan Stevens



PERSONNEL



Peter Halliday

As the star of one of the BBC's greatest pre-Who SF successes, **A for Andromeda**, Peter Halliday was hailed as an 'angry young man' in the mould of *Look Back in Anger's* Jimmy Porter for his role as Dr John Fleming, which he later reprised in the follow-up **The Andromeda Breakthrough**.

Instead, Halliday became a regular Who guest star during the 1970s, also making appearances in **Doomwatch** and **The Tripods**. But the director who cast him in REMEMBRANCE apparently spotted the way of the future, as the number of vicars Halliday has played in subsequent years would seem to prove...

The Inspector Lynley Mysteries:

A Great Deliverance (Father Hart) 2001
Esther (Cashena) (TVM 1999)
Births, Marriages and Deaths (Vicar) (1999)
Dalziel and Pascoe (Edward Soper)

EXIT LINES (1997)

A KILLING KINDNESS (1997)

AN AUTUMN SHROUD (1996)

Goodnight Sweetheart

(Vicar) D9: HEARTACHES (6/5/97)

07: EASY LIVING (22/4/97)

D4: And Mother Came Too (24/3/97)

Dur Friends in the North (Speaker) 1984 (26/2/96)

The Remains of the Day (Canon Tullie) (James Ivory, 1993)

Lovejoy (Mr Reynolds) C2: OUT TO LUNCH (19/1/92)

Doctor Who (Reverend Parkinson)

REMEMBRANCE OF THE DALEKS (1988)

Casualty (Piet) A13: No Future (13/12/86)

Juliet Bravo (Editor) E5: No Peace (29/9/84)

The Tripods (Chief Guard) (1-6/12/84)

Glo City (Government Minister) (Karl Francis, 1982)

Doctor Who (Guard) City of Death (1979)

Keep It Up Downstairs (PC: Harbottle) (Robert Young, 1976)

The Sweeney (Chief Insp. Gordon) B11: I WANT THE MAN (10/11/75)

Madhouse (Psychiatrist) (Jim Clark, 1974)

Doctor Who (Pietrac) CARNIVAL OF MONSTERS (1973)

Doomwatch (Rafael) C3: SAY KNIFE, FAT MAN (19/6/72)

Virgin Witch (Club Manager) (Ray Austin, 1972)

The Fast Kid (Fred Chalmers) (Lindsay Shonteff, 1972)

Clinic Exclusive (Don Chaffey, 1971)

Sunday Bloody Sunday (Husband) (John Schlesinger, 1971)

Doctor Who (Ambassador voices) THE AMBASSADORS OF DEATH (1970)

Doctor Who (Silurian voices) DOCTOR WHO AND THE SILURIANS (1970)

UFO (Dr Segal) A QUESTION OF PRIORITIES (14/10/70)

The Avengers (Perrier) NOON DOOMSDAY (27/11/68)

Doctor Who (Packer/Cyberman voices) THE INVASION (1968)

The Saint (Vargas) E4: THE RELUCTANT REVOLUTION (21/10/66)

Dilemma (Harry Barnes) (1962)

The Andromeda Breakthrough (Dr. John Fleming) (28/6-2/8/62)

Captain Clegg (Sailor Jack Pott) (Peter Graham Scott, 1962)

A for Andromeda (Dr. John Fleming) (3/10-14/11/61)

Es ist so (1960)

Dunkirk (Battery Major) (Leslie Norman, 1958)



George Sewell

For much of his career, George Sewell has been type-cast as a hardman – gangsters, policemen or detectives – but has managed to play a wide variety of roles within this archetype. In **Man in a Suitcase** he played a cowardly parody of the Kray brothers who'd turned supergrass in the hope of taking over from his brothers, whereas his role in **Special Branch** cast him as the upright cop.

To Science-fiction fans however he'll always

be remembered as Commander Straker's right-hand man Colonel Freeman in **UFO** – another hardman, but without the edge of sheer ruthlessness embodied by his boss Straker.

However, Sewell has played more sympathetic and even romantic roles, including a tour of the 1984 stage mystery *Policy for Murder*, where he played the novelist who escapes from his loveless marriage to **Randall and Hopkirk Deceased's** scheming Annette Andre through an affair with his secretary Christine Peters, played by Sarah Sutton.

Heartbeat

(Ray Walker)

The Bill (Pavey)

The Fix (Chairman) (1997)

The Upper Hand (George Carver) E5: MINDER (7/10/93)

The Detectives (Supt Cottam) (1993-1998)

Doctor Who (Ratcliffe)

REMEMBRANCE OF THE DALEKS (1988)

Home James (Robert Palmer) (1987-1990)

Bulman (Harry Scroop)

AS: THE NAME OF THE GAME (3/7/85)

Bleak House (1985)

CATS Eyes (Charlotte Hammond)

A10: LOVE BYTE (14/6/85)

Hammer House of Mystery and Suspense

MARK OF THE DEVIL (DI Grant) (5/9/84)

Minder (Frank Downing)

C3: Rembrandt Doesn't Live Here Anymore (27-1-82)

The Gentle Touch (Dave Connolly)

C6: PROTECTION (11/12/81)

Callan (Haggerty) WET JOES (2/9/81)

The Gentle Touch (Dave Connolly)

B10: THE RING (7/11/80)

Tinker, Tailor, Soldier, Spy (Mendel) (10/9-22/10/79)

The Sweeney (Vic Tolman) 07: BAIT (19/10/78)

Operation Daybreak (Panwitz) (Lewis Gilbert, 1976)

Rising Damp (Baker) A6: THE PROWLER (10/1/75)

19. AGAINST THE ODDS

(6/2/00)

WEEKENDS ARE FOR WIMPS (30/3/99)

(1997)

E5: MINDER (7/10/93)

(1993-1998)

REMEMBRANCE OF THE DALEKS (1988)

(1987-1990)

AS: THE NAME OF THE GAME (3/7/85)

(1985)

A10: LOVE BYTE (14/6/85)

(5/9/84)

C3: Rembrandt Doesn't Live Here Anymore (27-1-82)

C6: PROTECTION (11/12/81)

WET JOES (2/9/81)

B10: THE RING (7/11/80)

(10/9-22/10/79)

07: BAIT (19/10/78)

(Lewis Gilbert, 1976)

A6: THE PROWLER (10/1/75)

Barry Lyndon

(Stanley Kubrick, 1975)

Special Branch (DCI Alan Craven) (1973-1974)

The Adventurer (Vennier) 12: TARGET (15/12/72)

The Edwardians (1972)

Get Carter (Con McCarthy) (Mike Hodges, 1971)

UFD (Colonel Alec Freeman) (1970-71)

Doppelgänger (Mark Newman) (Robert Parrish, 1969)

Horror House (Kellett) (Michael Armstrong, 1969)

The Vengeance of She (Harry) (Cliff Owen, 1968)

Poor Cow (1st Prisoner) (Ken Loach, 1967)

Robbery (Ben) (Peter Yates, 1967)

Z Cars (Detective Inspector Brogan) (1967-1968)

Man in a Suitcase (Rufus Drake)

THE SITTING PIGEON (4/10/67)

A1: THE BRIGHT BOMBER (17/2/67)

Redcap (Barratt) B2: PRIDE OF THE REGIMENT (9/4/66)

The Man in Room 17 (Shelton)

B7: THE FISSILE MISSILE MAKERS (20/5/66)

Gideon's Way (Tim Murphy)

21: BOY WITH A GUN (3/3/66)

Kaleidoscope (Jack Smight, Billy) (1966)

The Informers (Hill) (Ken Annakin, 1965)

The Wednesday Play *Up the Junction* (3-11-65)

Sparrows Can't Sing (Bert) (Joan Littlewood, 1963)

This Sporting Life (Jett) (Lindsay Anderson, 1963)



Pamela Salem

Born around 1950 in Bombay, India, Pamela Salem was widely reported to be the Doctor's new companion in 1977, thanks to her role as Toos, and not without some foundation as the series' production team were auditioning potential companions before they finally settled on Louise Jameson's Leela.

Instead, Salem went on to become one of British TV's leading 'vamps' during the next decade, most notably for SF fans as the witch Belor in three seasons of Bob Baker's **Into the Labyrinth**. Other notable SF roles have included appearances in one of the first episodes of **Blake's Seven** and **The Tripods**, but Salem also hoped to visit space for real. Enthused by early space

flights as a teenager, she reserved a place on one of the passenger space flights Pan-Am were proposing at the time. Should the company ever return from liquidation, her reservation would put her 67,000th in line for the first flight. Other interests include swimming, scuba-diving, fencing, riding and water-skiing.

Shortly before making REMEMBRANCE, Salem married her longstanding boyfriend, actor Michael O'Hagan, and ironically found herself acting alongside him in **EastEnders** when she played Dirty Den's gangster moll Joanne the following year.

During the mid 1990s, the couple fulfilled Salem's long-standing hope of spending six months in Hollywood and the rest of the year in England by building on her earlier roles in **Magnum** to establish an American base.



Quicksand

(Peggy)

Party of Five (Ms. Shaw)

(Sam Firstenberg, 2001)

F22: FALLING FORWARD (26/4/00)

F20: GREAT EXPECTATIONS (18/4/00)

F12: BAD BEHAVIOR (25/1/00)

(Bill Condon, 1998)

Gods and Monsters (Sarah Whale)

A River Made to Drown In (Lady In Gallery 4) (James Merendino, 1997)

ER (Marjan Vucelich) B12: TRUE LIES (25/1/96)

Trainer (1990-91)

The Paradise Club

Perfect Scoundrels

El CID

The Chain

Doctor Who (Rachel Jensen)

REMEMBRANCE OF THE DALEKS (1988)

Don't Leave Me This Way (Sandra Neil) (1993)

French Fields (Chantal) (1989-91)

EastEnders (Joanne Francis) (1988-1989)

Boon (Davida Duff)

B8: CREDIT WHERE IT'S DUE (27-10-87)

Salome (Herodias) (Claude d'Anna, 1986)

Magnum, P.I. F1: DEJA VU (26/9/85)

Lyton's Diary A3: THE LADY IN THE MASK (23/1/85)

After Darkness (Elisabeth) (Sergio Guerraz/Dominique Othenin-Girard, 1985)

Agatha Christie's Thirteen at Dinner (Mrs. Wildburn) (1985)

Ever Decreasing Circles (Sue) (1985)

B5: A MARRIED MAN (4/11/84)

The Tripods

(Countless)

Night Train to Murder (Cousin Zelds)

Never Say Never Again (Miss Moneypenny) (Irvin Kershner, 1983)

Strangers (Helena)

E1: A MUCH UNDERESTIMATED MAN (8/9/82)

Into the Labyrinth (Belor)

The Secret of Seagull Island (Carol) (1981-82)

Buccaneer (Monica Burton)

The Bitch (Lynn) (Nestore Ungaro, 1980)

The First Great Train Robbery (Emily Trent) (Gerry O'Hara, 1979)

All Creatures Great and Small (Zoe Bennett) (Michael Crichton, 1979)

General Hospital (1978-80)

Crown Court

The Professionals (Marikka)

B10: FALL GIRL (9/12/78)

Blake's Seven (Kara)

A3: CYGNUS ALPHA (16/1/78)

Doctor Who (Toos)

THE ROBOTS OF DEATH (1977)

The Professionals (Ann)

A2: THE FEMALE FACTOR (6/1/77)

Doctor Who (Voice of Xanonn)

Van der Valk (Militie Sanger) (The Face of Evil (1977)

C8: DEAD ON ARRIVAL (24/10/77)

The Carinthia Practice

The Adventurer (Michelle)

5: RETURN TO SENDER (27/10/72)

Jason King (Alexandra Lanova)

A7: TO RUSSIA WITH PANACHE (17/11/71)

The Dnedin Line (Emilia Callan)

(1971)



Ever present as always in the Electronic Effects and Special Sound seats were, respectively, Dave Chapman and Dick Mills, with freelance Keff McCulloch booked to produce incidental music. McCulloch was specially asked for by the Producer due to his skills as a music arranger. As the intention was to go with a score based on early Sixties pop standards, Nathan-Turner wanted someone who could compose and realise cover versions of these hits, thus avoiding hefty royalty payments wherever possible.

With so much of his budget committed to design, Nathan-Turner scaled down his preference for hooking big-name stars for the guest cast roles. Simon Williams and George Sewell were heavyweights, but for the majority of speaking roles Andrew Morgan trawled the ranks of character performers to find his fit-the-Sixties faces and voices. In the process he picked up many actors with lengthy **Doctor Who** credits; Michael Sheard, with five roles already to

his name, fresh from being the headmaster of Grange Hill School and now headmaster of Coal Hill School. Peter Halliday, another five role-r with appearances going back to **THE INVASION** in 1968, John Leeson, the one-time voice of K-9, Elisabeth Sladen's husband Brian Miller, Pamela Salem, the heroine from **THE ROBOTS OF DEATH**, and a whole gaggle of Dalek veteran performers.

Alongside Simon Williams, the Producer also proposed Dursley McLinden for the role of Mike, having spotted him recently in a theatre performance that was co-starring Nicola Bryant. What no-one thought to ask him at his audition was whether or not he could drive a car. In 1990 McLinden would go on to play Tim Diamond, the somewhat simple elder brother of the juvenile sleuth Sam Diamond in *Just Ask for Diamond*, the screen version of Anthony (Crime Traveller) Horowitz's teen crime novel *The Falcon's Malteser*, and also appeared in **Mr Bean** (as a show





Michael Sheard

For a man born in Aberdeen, Michael Sheard's German accent has seen a lot of action over the years, including four roles as Adolf Hitler, several screen appearances as Himmler, and even one as Goering, the most notable of these undoubtedly being his appearance in *Indiana Jones and the Last Crusade*. Oddly enough, he somehow managed to escape appearing in *GENESIS OF THE DALEKS*, but did manage to play the Führer in the *Tomorrow People's* HITLER'S LAST SECRET.

While *Doctor Who* fans recalled the self-proclaimed 'Bum Actor' for his five previous and varied roles in the series (recently added to with a Big Finish audio appearance), at the time of

REMEMBRANCE most viewers were more familiar with his long-standing role as the tyrannical deputy head of *Grange Hill* school, Mr Bronson. Sheard recalled his time as Bronson in his first volume of reminiscences, *Yes Mr Bronson*, which was followed up in 2000 by *Yes, Admiral*.

Despite this, Sheard has made use of his home-land tones on occasion, in the Scottish soap *High Road* and the teenage drama *Maggie*. Married to the wife he describes as his 'Dearly beloved', Sheard is a regular convention guest, whose last new SF project was as the gangster businessman Joseph Makian in the (so far) abortive British SF series *First Frontier*, created by *Who* author Jim Mortimore and scheduled to star Sheard, Joe McGann and Claudia Christian.

First Frontier (Joseph Makian)
Doombeach (Headmaster)
Press Gang (Dr. Clapstone)
The Darling Buds of May (Manager)
'Allo 'Allo! (Herman Goering's double)
A Touch of Spice (Gordon Pugh)
Doctor Who (Headmaster)
REMEMBRANCE OF THE DALEKS (1988)
Hannay (Perrin)
Tickets for the Titanic (Ministry Man)

Knights of God (Dr. Stevens)
Indiana Jones and the Last Crusade (Adolf Hitler)

James A. Michener's Space (Himmler)
The Dirty Dozen: The Next Mission (Hitler)
Aut Wiedersehen Pet (Hart Grumwald)
Grange Hill (Mr. Maurice 'Charlie' Bronson)
The Invisible Man (Reverend Edward Bunting)

High Road to China (Charlie Shane)
The Outsider (Reuben Flaxman)
Doctor Who (Mergrave)
Green Ice (Jaap)
Raiders of the Lost Ark (U-Boat Captain)

Maggie (McKinley)
Tales of the Unexpected
Blake's 7 (Klego)
BBC2 Playhouse *Caught on a Train* (Preston)

The Empire Strikes Back (Admiral Crane Dziel)
Take the High Road (Nikki Zaharoff)
The Bunker (Himmler)
The Riddle of the Sands (Boehme)

All Quiet on the Western Front (Paul's Father)
Escape to Athena (Sergeant Mann)
Minder
All Creatures Great and Small

The Professionals (Merton)
Mind Your Language (Police Sergeant)
The Tomorrow People (Adolf Hitler)
Les Misérables (Commissary)

Force 10 from Navarone (Sergeant Bauer)
Lillie (Colonel Hertz)
Doctor Who (Supervisor Lowe)
Rogue Male (Adolf Hitler)
The New Avengers (Peters)
Doctor Who (Laurence Scarman)

The Sweeney (Mr Penketh)
Space: 1999 (Dr. Darwin King)
Lord Peter Wimsey: Five Red Herrings (Inspector MacPherson)
Erotic Inferno (Eric Gold)
The Protectors (Inspector Luhrs)

On the Buses (Manager)
On the Buses (Manager)
On the Buses (Manager)
On the Buses (Manager)

The Darwin Adventure (First Man)
The Death of Adolf Hitler (Heinrich Himmler)
Emmerdale Farm (The Colonel)
Van der Valk (Harkamer)
The Persuader (Walden)

Jason King (The Electrician)
Doctor Who (Dr. Summers)
The McKenzie Break (Ingénieur-Offizier Unger)
Doctor Who (Rhos)
Coronation Street (Arthur Dabner)

Blondes (Diana Dors (Himself))
The Famous Five (Mr. Tapper)
Chicago Joe and the Showgirl (Morry)

Doctor Who (Harry)
Body Contact (Herbert)
Harry's Kingdom (Lou Jacobs)
Scarscrow and Mrs. King (Alby)

The Professionals (Salesman)
Fanny Hill (uncredited)
Dead Ernest (Cherub Fred)
World's End
George and Mildred (Fisher)

Sir Henry at Rawlinson End (Buller Bullethead)
George and Mildred (Fish 'n' chip man)
The Prince and the Pauper (Nipper)
Great Voice

Start the Revolution Without Me (Marcel)
Doctor in Clover (Grafton)
Life at the Top (Magic Beans Man)
Secrets of a Windmill Girl (Larry)

The Nanny (Milkman)
Dur Man at St. Mark's (Harry Danvers)
Gideon's Way (Marriott)
Clash by Night (Ooug Roberts)

Seventy Deadly Pills
Tomorrow at Ten (Smiley)
Father Came Too!
Ladies Who Do (Drill Operator)

Just for Fun (Interviewer)
Flight from Singapore (Sergeant Brooks)
The Longest Day (uncredited)
Lawrence of Arabia (William Potter, uncredited)

Crooks Anonymous (Woods)
Don't Panic Chaps! (Ackroyd)
Heart of a Man (Razor)
Idle on Parade (Ron)

The Army Game (Cpl. 'Flogger' Hoskins)
Diplomatic Corps (Knocker Parsons)
I Was Monty's Double (Civilian)
Soapbox Derby (Barrow Boy)

The April 8th Show: Seven Days Early
Lucy Kim (Cab driver)
West of Suzie (Tommy)
Behind the Headlines (Alfie)

Home and Away (Syd Jarvis)
Five Males from Outer Space (Sydney Stanhope)
Stock Car (Monty Albright)
The Blue Peter (Charlie Barton)

Conflict of Wings (Leading Aircraftman 'Buster')
Don't Blame the Stork (Harry Fenn)
Up to His Neck (Smudge)

A Day to Remember (Stan Harvey)
Top of the Form (Albert)
Angels One Five (Altman)
13 East Street

Believe in You (Hooker)
The Last Page (Joe, clerk)
The Pickwick Papers (Sam Weller)
High Treason

Madame Louise (Clerk)
The Scarlet Thread (Sam)
Mr. Drake's Duck (Corporal)
Dance Hall (Amorous youth)

She Shall Have Murder (Albert Gates)
For Them That Trespass (Dave)
Now Barabass (Smith)
Trouble in the Air

Hue and Cry (Joe Kirby)
A Piece of Cake (Head Spiv)
Painted Boats (Alf Stoner)
Champagne Charlie ('orace)

Don't Take It to Heart (Telegraph Boy)
Get Cracking (uncredited)
Give Us the Moon (uncredited)
Salute John Citizen (uncredited)

Those Kids from Town (Ern)
Went the Day Well? (George Truscott)



Simon Williams

Born at Windsor on 16 June 1946, Simon Williams established his image as a hesitant aristocrat with his long-running role of James Bellamy in *Upstairs Downstairs*, where his character began as the young heir who's attracted to maid Sarah, grow through his tragic marriage and his terrible experiences in the First World War before eventually killing himself in the aftermath of the Wall Street Crash.

But while Williams' has exploited this image in sitcoms such as *Don't Wait Up* and American TV movies including *The Return of the Man from UNCLE*, his stage roles have

been more varied, including *No Sex Please, We're British, Friend in Need, Hay Fever, His and Hers and Theirs, Gigi* and *The Last Mrs Cheyney*. In addition, his credits as a writer include the novel *Kill the Lights*.

Most recently, Williams has become a semi-regular member of the *Just a Minute* panel, taking over the late Peter Jones' niche as someone who's far too hesitant and nice to hold his own against more predatory panelists such as Paul Merton and Linda Smith.

Married for the second time to *Survivors* star Lucy Fleming, with a son Tamlyn and a daughter Amy, he lives in Oxfordshire and his hobbies include tennis and walking.

Holby City (Sir Charles Merrick)
C22: A CHANGE IS GONNA COME (10/4/01)

Holby City (Sir Charles Merrick)
C9/10: A CHRISTMAS CAROL (14-21/12/00)

Pig Heart Boy (Professor Rae)
Daziel and Pascoe (Thomas Partridge)

Another Day in Paradise (Maitre d')
Killer Net (Mr. Miller)

A Respectable Trade (Lord Scott)
Dangerfield (Simon Harris)

Pilgrim's Rest (Malcolm)
Yapian zhazhong (Charles Elliott)

Forbidden Territory
Stanley's Search for Livingstone (John Kirk)

The Preventers (Lord Timothy Belvoir St Nash)
Kung Fu: The Legend Continues

Agony Again (Laurence Lucas)
Law and Disorder (Gerald Triggs)

The Mixer (Sir Anthony Rose)
The Inspector Alleyn Mystery: Artists in Crime

Sherlock Holmes (Lord Robert St Simon)
Kung Fu: The Legend Continues (Alan Carstairs)

The Upper Hand (Geoffrey)
Bergerac (Rupert Draper)

The Return of Sam McCloud
Alfred Hitchcock Presents (Arthur Hollister)

Doctor Who (Group-Captain Gilmore)
Minder (Roger)

Hammer House of Mystery and Suspense
Crazy Comparisons (Team captain)

Juliet Bravo (Hugo Edward Venner)
Teachers (Attendant)

Don't Wait Up (Dr Charles Cartwright)
The Return of the Man from U.N.C.L.E. (Nigel Pennington-Smythe)

Strangers (Barkham)
Company and Co

Kinwig (Buddo)
Katcho

Blue Haze
The Breaking of Bumbo

Pace Goodbye
The Touchables

Demon's Delight
The Fiendish Plot of Dr. Fu Manchu

Up School
Agony (Laurence Lucas)

The Prisoner of Zenda (Fritz)
No Longer Alone (William Douglas Home)

The Odd Job (Tony Sloane)
Floral Nino

Romance
Wodehouse Playhouse

Mr Big
The Black Knight (Major Bullivant)

F1: Hostage To Fortune (7/9/85)
Teachers (Attendant)

Don't Wait Up (Dr Charles Cartwright)
The Return of the Man from U.N.C.L.E. (Nigel Pennington-Smythe)

Strangers (Barkham)
Company and Co

Kinwig (Buddo)
Katcho

Blue Haze
The Breaking of Bumbo

Pace Goodbye
The Touchables

Demon's Delight
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The Odd Job (Tony Sloane)
Floral Nino

Romance
Wodehouse Playhouse

Mr Big
The Black Knight (Major Bullivant)

Jabberwocky (Prince)
The Uncanny (Michael)

The Incredible Sarah (Henri de Ligne)
Blood on Satan's Claw (Peter Edmontson)

The Regiment
Upstairs, Downstairs (James Bellamy)

Man in a Suitcase





salesman in *MR BEAN GOES TO TOWN*) and in a Twix advert, but died young in August 1995.

The other relative newcomer in the cast was to be Karen Gledhill, a science-fiction fan who was delighted to appear in *Doctor Who*, and later appeared in *Poirot* (as Gladys Neville in the 1992 episode *ONE TWO BUCKLE MY SHOE*), and in two films directed by Bernard Rose: *Chicago Joe and the Show Girl* (1990) and *Paperhouse* (1988).

One secret Nathan-Turner was determined to keep was the revelation that the Emperor Dalek was actually Davros. To achieve this surprise he agreed that Davros actor Terry Molloy that his name would not appear, named as such, in *Radio Times*, and that for his alter-ego role as the Emperor he would be credited as Roy Tromelly, an anagram of Terry Molloy devised by PA Ian Fraser.

One final small, but pivotal, role would be played by Joseph Marcel, as John, the Caribbean immigrant whose musing on his ancestry brings the Doctor's thoughts on the events he's setting in motion into focus. Born in 1948 in St Lucia, Marcel had a prominent role in *Empire Road*, the BBC's short-lived attempt at an ethnic sitcom in the late 1970s, and would go on to crack the American market as Geoffrey, the British-accented butler in the Will Smith vehicle *The Fresh Prince of Bel-Air*. With a son, Ben, born in the late 1970s, and a daughter Jessica born in the late 1980s, Marcel is a member of the board of the reconstructed Globe Theatre on London's south bank.

Joseph Marcel

Brothers and Sisters (Pastor Gittens) (1998)
The Bill (Vernon Johnson)
In the House (Minister)
Living Single (Reese)
Sioux City (Dr Darryl Reichert)

ONE MAN, TWO FACES (11/8/98)
 D22: MY BEST FRIEND'S WEDDING (7/4/98)
 D19: MOONLIGHT SAVING TIME (3/4/97)
 (1994)

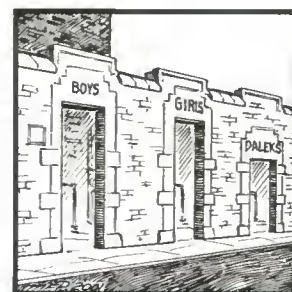
David Copperfield (Mr Micawber) (1993)
The Fresh Prince of Bel-Air (Geoffrey) (1990-95)
Boon (Charlie Fowkes)
Doctor Who (John)
Cry Freedom (Moses)
Playing Away
Juliet Bravo (Bold)
EastEnders (Adrian Bell)
Empire Road (Walter Isaacs)
Antony and Cleopatra

ARMY AND THE DOG (30/10/89)
 REMEMBRANCE OF THE DALEKS (1986)
 (1987)
 (1986)
 F1: HOSTAGE TO FORTUNE (7/9/85)
 (1978)
 (1974)

Set Design

REMEMBRANCE OF THE DALEKS posed huge logistical challenges for Design and Visual Effects who, for a large part of the production process, would work together on the realisation of each scene. The entire planning operation had to take place with three criteria constantly in mind: achieving a look that said 1963, understanding what could be done on location against the plusses and minuses of studio working, and assessing the constraints major effects sequences might have.

Cost, naturally, was a major determining factor.



Nathan-Turner was willing to entertain an overspend on this show, but from his background in Production Unit Management he knew that he could only go so far over budget without compromising funding for the remainder of his season.

As the breakdown between location and studio began to cement, so a split of two-thirds O.B and one third TV Centre emerged. Two weeks of O.B work was expensive, but achievable so long as night-time work was avoided and the locations chosen did not require too much redressing to get a 1963 appearance right.

As script rewriting progressed Martin Collins found himself with an extra set late in the day. As originally scripted Gilmore and his squad of soldiers and specialists were to have a mobile HQ set up not far from the school. Determined to shave at least one day from the location diary, Andrew Morgan and John Nathan-Turner agreed an indoor setting instead, with flats, props and dressings all bired from stock.

One obstacle Collins had to field was discovering he had been allocated studio eight, one of the smallest at TV Centre. With space now a premium, the school laboratory set could not be accommodated so this was switched to become part of what would be done at the school location.

For the Totter's Lane junkyard, Collins accessed Peter Brachaki's photographs of AN UNEARTHLY CHILD from the Design archive, only to realise this set too could not be done in the studio. Production Manager Michael McDermott was therefore despatched, with copies of the stills, to find a builder's yard somewhere in London that could be dressed to resemble the set from 1963. This site, in Green Dragon Lane beside the Kew Bridge Steam Museum, was not the one from ATTACK OF THE CYBERMEN.

A period show, set in 1963, required period dressings. A big entry on Collins' budget was the cost of hiring several period vehicles, such as the army jeeps, several roadside vehicles and the Bedford van. As well as adding signage to some of these, Collins' team also had to plan changes to some of the roads; masking things like double-yellow lines which did not exist in 1963, and advising the camera teams to avoid anachronisms such as PVC windows or TV aerials not of the era.

One of the biggest props ever designed for a **Doctor Who** was the Dalek shuttle craft. Ben Aaronovitch had suggested this might be accomplished using models, blue screen and 'Paintbox' technology, but as the project was scoped and costed Collins and Brisdon determined they could probably do the ship for real and relatively inexpensively. By using large quantities of scaffolding and various sizes of triangular struts (for strength) Collins designed six bolt-together pods that would be partly clad with standard timber flats, cut to shape, and partly clad with special triangular, fibre-glass panels crafted and built by Effects assistant Melvyn Friend.

Four of the pods – the thruster units – were fitted with hollow fibre-glass engine nacelles underneath, capable of belching out clouds of liquid nitrogen from gas cylinders fitted inside the craft. The main pod was a long carriage with a smooth interior floor that had to be capable of holding half a dozen Daleks plus an assistant to operate the drawbridge-like ramp at the front. Two steel joists ran left to right at either end of the main pod, onto which the thruster units were attached after transportation. These steel joists had to be strong enough to support both the weight of the engine pods, and to take the strain of being lifted into the air by four hawsers hung from a jib crane.

One of the show's futuristic set was the interior of the Dalek shuttle; a flight deck operated by one Dalek with an 'escape hatch' above the pilot's position through which the Doctor would stick his head. Constrained by space in TC8, Collins managed the impression of a large deck very economically through the careful positioning of foreground prop components against black background curtaining. The Dalek 'stood' in a large, cup-shaped bay, surrounded by instrument consoles that were little more than flat panels with square, circular and triangular cut-outs to suggest sucker-pad friendly controls. Beyond the bay were various panels onto which could be projected various graphics and instrument displays furnished by the BBC Graphics Unit. Beyond these were circular and semi-circular flats pasted over with photographic blow-ups of radar-screen images.

Costume

The Doctor's outfit remained the same as that worn during Season 24. With Ace Ken Trew chose to make a few changes to Richard Croft's original conception. The cycling shorts and garish tights were deleted and in their place Trew substituted a pair of black stretch-leggings and a matching short, pleated skirt. A pair of less chunky 'Doc Marten' boots was also provided.

As well as Sophie Aldred's costume, Trew also has to compile a complete replica for her stunt double, Tracey Ebbon. As Ebbon was a size larger than Aldred, his biggest headache was assembling all the badges and pins required for the duplicate jacket. This proved to be no easy task as so many of them were either Aldred's own from years gone by, or had been purchased haphazardly last year on a shopping spree with Richard Croft. In addition, some were gifts Aldred had received from fans since the



transmission of **DRAGONFIRE**, including a 'smiley-faced' *Watchman* badge given to her at the Chaoscon event in March 1988, which would later cause controversy through its resemblance to an ecstasy symbol.

Writing for the book *Ace* in 1996, Trew recalled a pair of Batman earrings he provided Aldred with for this story. When one went missing midway through studio production he first attempted to make a reasonable facsimile using aluminium and foil. Dissatisfied with the result he despatched one of his assistants to Covent Garden by taxi to find a replacement. Signing off the subsequent hefty taxi bill he dubbed these earrings the most expensive in the annals of the BBC.

Detail was also a concern for the soldier's uniforms, a worry Trew attributed to being criticised on a previous show for getting some of the period details wrong. Admitting to ignorance of RAF liveries he spent two days down at the Imperial War Museum in Lambeth researching all he could find out about uniforms and insignia of the 1963 era.

Civilians were much easier to dress and in many cases Trew was guided by comments in the writer's scripts. Rachel Jensen was middle aged and hinted to be Jewish so he tracked down a suitable M&S-looking two-piece suit complete with a pair of matching sweaters and reading glasses. As the Sixties fashion explosion was still a year away in 1963, Trew gave Allison Williams the look of a traditional red-brick university graduate: blue stockings, bri-nylon shirt, a sand-coloured duffle coat and a Cambridge scarf.

Ratcliffe and his supporters were dressed very conservatively in deference to their fascist leanings, although Mike Smith was permitted air crew bomber jacket as a mnemonic to his military background before his identity was revealed in the story.

Jasmine Breaks, playing the little schoolgirl posed a few minor problems as her period school uniform, hired from Bermans and Angels, had to be tailored slightly to fit her very petite frame.

For his brief appearance as Davros Terry Molloy was reunited with the same black jacket he had worn in **REVELATION**.

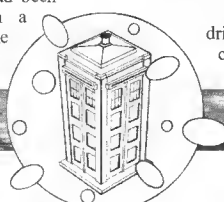
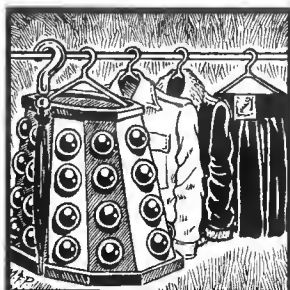
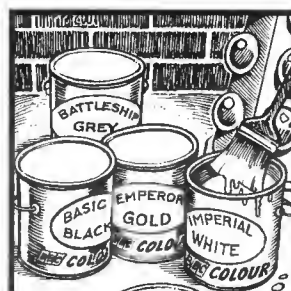
Make-Up

Of all the design teams working of **REMEMBRANCE OF THE DALEKS**, the creative talents of Make-up were the least employed. As a budget saving it was decided the Davros mask used in **REVELATION OF THE DALEKS** – which had been cast to fit Terry Molloy anyway – was more than adequate for re-use so Christine Greenwood's sole responsibility here was colouring the area round Molloy's eyes to match the mask. She also had to provide the coloured vegetable dye the actor would have to gargle to turn his mouth black.

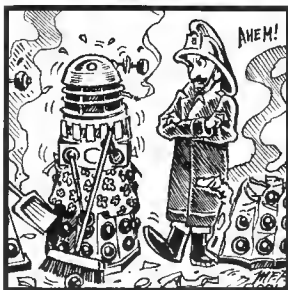
Greenwood's main quest was ensuring all the hair styles matched those prevalent in 1963. Both Karen Gledhill and Pamela Salem had to endure rigorous back-combing plus copious volumes of hair spray and hair grips to keep their locks in the approved pre-Swinging London style.

At the time this serial was in production there was some suggestion that **Doctor Who** might move to a 5:30 weekday transmission slot in 1988. As this would firmly place it as a children's programme (though strangely not so if broadcast on Saturday or Sunday), everyone from Ben Aaronovitch to the production crew was instructed to minimise the gore content. They could scare but not horrify. This translated to keeping the human death count down as far as possible, and was one reason why Aaronovitch built up the interneccine Dalek conflicts instead.

As far as Make-up was concerned, this meant one driving parameter: no blood. Battle scenes, while they could be spectacular and pyrotechnic-bound, could not



result in human casualties with visible wounds or bleeding. They could dirty a few faces up however...



Visual Effects

On 19 February 1988 a meeting was held at TV Centre involving, from Visual Effects, Budget Manager Tina Smith and Design Manager Peter Pegrum with John Nathan-Turner and his Production Associate, June Collins. The purpose of this meeting was to approve implementation of a 'total costing' approach to **Doctor Who's** Effects budget. From now on Producers and Designers would be totally accountable for money allocated to their departments. No longer would overspend be swallowed up in "paper only" budget sheets and written off at year-end. If an effect was costed at £100 for the man time and materials involved, then an actual spend of £110 would be frowned upon.

Stuart Brisdon was no novice to Effects – far from it – but such a dictate from BBC powers on the sixth floor could not have come at a worse time as he faced the daunting task of pricing out in

advance one of the most Effects laden **Doctor Who** serials ever undertaken.

To begin with there was a huge pyrotechnic overhead to consider. Live rifles and guns from the Sixties firing blanks, a rocket launcher fitted with live charges, bullet ricochets and canisters of explosive chemicals, doors and gates that had to be blown up on cue, and any number of specially moulded Dalek components that would need rigging for explosive detonation during production.

Creating sections for doomed Daleks was an industry in itself for many of the Effects technicians. Using the brand new Imperial Dalek moulds, pieces were cast using lightweight foam plastic for use in Effects sequences. Some were rigged to fly apart using 'mouse trap' springs, others would be blown up using electrically detonated charges for one-off camera shots. Dalek innards were created as well using latex and foam rubber: these having layers of 'goo' painted on just prior to shooting. One of these 'real' Daleks even had to be capable of extending a 'glove puppet' tentacle for the sequence where a dying mutant tries to strangle the Doctor.

Daleks were only one part of Stuart Brisdon's considerable Effects list. Five assistants were permanently assigned to him for this project, with others from the Department, including Mike

The Daleks

In his scripts the writer proposed the imperial Daleks should be red painted with black trim, and the renegade force blue with silver trim. Stuart Brisdon and Andrew Margan disagreed after viewing the previous Dalek serial, **REVELATION OF THE DALEKS**, where those loyal to Davros were white with gold, and the other faction grey and black. At first Brisdon believed he had saved himself from a major repainting operation, but as he studied the scripts further he quickly realised that what was needed were more fully operational Dalek casings than currently existed at the BBC.

Brisdon decided to build up his renegade Dalek force using all the working machines currently in stock. This comprised the three white and gold casings built for **REVELATION OF THE DALEKS**, that now had to be repainted grey and black, and one operational machine originally built in the Sixties, and distinguishable by its slightly shorter head section. Any remaining Dalek components Brisdon consigned either to rubbish skips or for possible use in pyrotechnic sequences.

To bring these Daleks up to scratch, and to give them a greater degree of uniformity, the hoop of metal mesh underneath the dome of the Sixties Dalek was replaced with the same strip of black painted polystyrene as fitted to the other three. The slatted waist-belt was also replaced with a polystyrene equivalent and a new fibre-glass dome was fitted.

Eye-stalks on all three of the other machines were replaced with those as fitted to the imperial Daleks.

The four imperial Daleks were all constructed from scratch in-house by the Effects Department. Advances in rubber technology had enabled Brisdon's crew to create flexible two-piece moulds for three of the key

sections of these Daleks: the skirts and the middle units. These flexible 'jelly moulds' were used to produce both the thinner-line skirt and base 'bumper' in one casting, rather than a wooden base having to be fixed on afterwards. Only the hemispheres had to be glued on separately. The waist sections too could be cast in one go, complete with their lower waist bands, vertical slats, a new, hexagonal front plate and the two boxes for housing the gun and arm components. Aside from painting, the only work to be done after casting was gluing gold foil onto the slats and fitting in the limbs.

Brisdon replaced the traditional sink-plunger with a specially created fibre-glass cup that screwed into the arm rod. A feature of these new cups were two slats cut into their diameter that would enable these 'hand components' to engage with compatibly designed cantrals aboard their spacecraft. The guns were traditional in design but did not incorporate the interior mechanisms used to denote firing. From now on, insisted Brisdon, electronic effects alone would show the guns in action.

For their head sections the Effects team created another two-piece mould capable of producing an upside-down bin with the three louvres integrated into the shape. An upraised stud emerged from the centre of the top of each bin onto which the dome sections would be mounted. An added improvement was a spring that would return the eye-stalk to face forward following any rotation of the dome. The gaps between the bottom-most pair of louvres were left as open slats for the operators to see out. These slats were then camouflaged by sticking on strips of gold-coloured gauze. The dome lights were now gold-painted tubular perspex cups with a white band running around their middles. The new eyestalks featured arrays of four slightly convex-shaped discs behind the iris units. Another spring mechanism returned the stalks to a near-horizontal angle after any up or down movement by the operator.

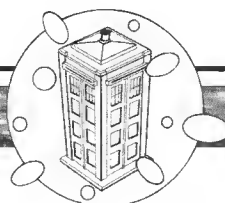
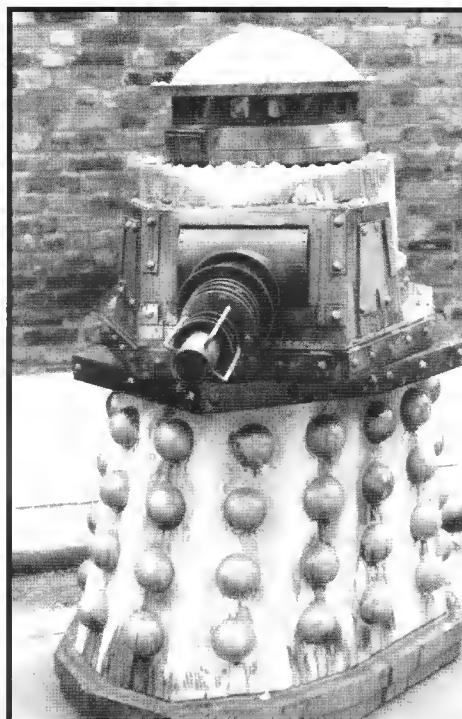
Aware that some or all of his Daleks would have to travel over London streets, Brisdon had each fitted with a set of large, rubberised 'ballaun-wheels' in place of the traditional casters. These enabled smooth movement over rough terrain, but did add an unwanted bounce to their motion which gave an impression of wobbling in some camera shots.

The Emperor comprised a standard imperial Dalek base and skirt unit onto which one half of an upturned hemispherical perspex dome was rested. To seal all the joints between this dome and the skirt Brisdon's team carefully manufactured a collar in fibreglass with flanges angled to match the panel configuration on the skirt. A band of metal trim ran around the hemisphere with a gimbal at the left and right points. One half of a similarly sized dome was rested above this ring and attached to the gimbal hinges to make up the front part of this top section. Into this segment were studded two larger versions of the imperial Dalek dome lights and a gold foil covered hexagon representing the Emperor's eye unit. One half of a slightly smaller diameter dome was bolted onto the back port of the trim ring to complete the sphere shape. **Revelation of the Emperor's** true identity was thus easily achieved by hovering on Effects assistant, out of shot behind the prop, pulling back the hinged front dome section on cue to reveal Davros inside. As well as the mask, Davros featured

more in the way of wires and cabling emerging from his head, indicating his further evolution towards becoming a complete Dalek.

The Special Weapons Dalek was imagined at first as a hovering platform with a large turret gun mounted on the top. Aaranavitch believed Effects would design this as a model and have it added to the finished programme as an electronically inlaid image. Instead Brisdon had yet another skirt/base unit cast onto which was attached a turntable mechanism with ball-bearings sandwiched between the two plates. Its superstructure was a mixture of wood, metal and fibre-glass components, housing, at the centre, a hinged cylinder bearing the gun barrel. In keeping with Dalek design the gun had metal ribs extending along part of its length. Like the Emperor it had no other limbs, any eye section being concealed underneath its flattened dome unit which was, in reality, the lid from a commercially available dustbin. Unlike its compatriots this Dalek was dirtied down with splatters of paint and oil, suggesting it had seen action in many previous battles.

Needing one more operational prop to make up the Black Dalek Supreme, Brisdon borrowed a Dalek owned by BBC Enterprises that had been freelance built over three years ago by Martin Wilkie – son of Bernard Wilkie, co-founder of the BBC's Visual Effects Department. More robustly built than most of its compatriots, this Dalek had primarily been used in tours and promotions arranged or supported by BBC Enterprises. Its lights were of the car-lamp variety and it boasted standard strips of metal mesh behind its louvres and around the waist. For this story it was repainted in gloss black with silver trim, and an old-style eyestalk, borrowed from one of the Langley exhibition Daleks, was fitted into its dome.





Tucker, brought in to handle ad-hoc tasks.

Miniature work was, as ever, high on the priority list. As well as being a full sized prop, the Dalek shuttle craft also had to exist in model form for scenes of it departing the mother ship. Melvyn Friend, principal builder of the live action prop, constructed the model as well, matching completely the layout of triangular cladding over the hull.

Similar geodesic panelling was added to Friend's model of the mother ship – a four-foot long liner with twin engine pods slung under the main fuselage. For the shuttle craft launch Friend designed and built a scaled up section of the mother ship, complete with an electrically controlled bay door mechanism. Matching the scaled-up detailing to the smaller model was Mike Tucker's one challenge on this show; a crucial one because all the miniature camerawork would be done at North Acton on the purpose-built model stage using controlled lighting.

There were full-sized special props to consider too, among them the Heath-Robinson 'Dalek confuser', the special aerial for atop the Red Six van, the Davros-like chair inhabited by the little girl, and the Trans-mat device in the school cellar.

In addition to the Trans-mat control units themselves, Brisdon's crew furnished, in miniature, the translucent Dalek witnessed as it begins materialising. As with the 'real Daleks' this too was largely put together using foam rubber and armatures held in stock at the department.

For the hovering Dalek, Brisdon and his crew considered a number of options before settling on doing the shot real-time in the studio using a full-sized Imperial Dalek. Key to the effect working was a chair-lift-like contraption built into the staircase supported a Dalek on two rails. The supports and the arms propelling the Dalek up the stairs were kept invisible by the electronic addition of a ruddy glow, courtesy of Dave Chapman during post-production.

Visual Effects also constructed the coffin-like Hand of Omega and its smaller protégé, the Finger of Omega. This latter device was an ornate gun-like contraption that was originally to have despatched the Black Dalek Supreme at the end of the story. But after Sylvester McCoy had successfully argued that the Doctor should not be seen solving problems with gun-play, the story's ending was changed and the prop was never used.



Production Diary

Monday 28 March to Saturday 2 April 1988
Back on the Road Again

More than seven months after the close of production on *Dragonfire*, performers are once again gathering at the Action rehearsal rooms to begin work on a new season of *Doctor Who*. Most of the locations for this ambitious four-parter have been found by now – one exception being a suitable school. Finally Production Manager Ian McDermott locates a suitably period looking building in the form of St. John's Church of England Junior Mixed and Infants School on Macbeth Street in Hammersmith, West London. Good news is that the school will be

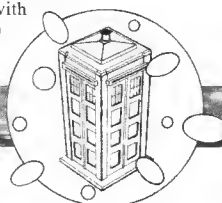
closed for the Easter holidays during the planned O.B dates. The Bad news is that the school is virtually in the shadow of the Hammersmith flyover, so noise will be a constant problem during recording.

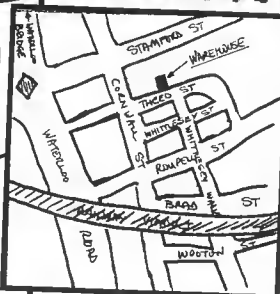
Concerned at the logistics of controlling such an ambitious shoot under challenging conditions, John Nathan-Turner brings in Ian Fraser (husband of Director Fiona Cumming) as a second Production Manager. Fraser will handle on-the-day preparations for shooting, leaving McDermott free to supervise arrangements at sites prior to arrival of the O.B unit.

Doctor Who's regular Stunt Arranger, Gareth Milne, is unavailable for these recording dates, but in his place he has nominated a fellow Stunt Arranger and former marine soldier, Tip Tipping.

Tipping proves a bonus for the crew. An experienced ex-serviceman, he is ideally qualified for the task of training those extras booked to play soldiers, and he is put in charge of rehearsing and supervising them on all days when troops are required.

Another bonus is the absence of any need to book overnight accommodation, as all locations are just a few miles south of Television Centre.





Monday 4 April 1988 Waterloo Sunset

Easter Monday, and traditionally a day when most of the non-tourist parts of London are largely deserted. This is a plus for the O.B. crew as crowd control will be much less of an overhead and bigger effects sequences will be quicker to set-up and execute.

The venue is a small clutch of side streets just south of the Thames in the shadows of the two railway stations, Waterloo and Waterloo East. Being a Bank Holiday it is of course a gloomy day as vehicles from TV Centre begin parking from seven o'clock onwards in the narrow roads of this predominantly commercial property district. A small independently owned warehouse in Theed Street is the focus of this morning's activity, and Visual Effects are first into action; swapping the real gates for prop ones. Within the hour this place has become Ratcliffe's yard, and cameras are ready to roll and capture a short episode three scene of Ratcliffe and four of his Association colleagues pulling into the yard in their specially liveried lorry.

While this has been going on Effects has been wheeling out and assembling all the grey and black Daleks needed for scene two; the execution of Ratcliffe's men by the renegade Daleks as they seize control of the Hand of Omega. For this story, extermination effects will be done in post-production, though actors still need cueing to know when they have been shot and when to fall.

Continuing with episode three Sophie Aldred and Sylvester McCoy get to shoot their first scenes of Season 25; sneaking into Ratcliffe's yard, locating the stolen coffin and creeping back out into the street, all without being spotted by patrolling Daleks. Inevitably it is the Daleks that cause the most problems during these recordings. Retakes are needed as Andrew Morgan spots some Dalek domes coming off their spindles due to excessive wobbling as the operators strive to pilot their machines over the cobbled stones. Eventually the scenic crew lays down some long sheets of plywood for the Daleks to travel over.

The Daleks prove to be slow movers as well. For the sequence where Ace and the Doctor hide in a workman's hut, the Director shoots an additional close-up of a Dalek passing the tent to act as a bridging shot to break up an very long tracking shot of the Dalek gliding past it.

Other retakes are needed due to the variable weather – cloudy one moment, bright the next – that

threatens to play havoc with continuity. The mournful wail of distant police sirens is also a cue for the occasional retake. Almost the last shot of the morning, the Doctor and Ace vaulting a car park barrier as they run off, needs redoing after Sophie Aldred stumbles and falls over the barrier instead of jumping it. This out-take will eventually make it onto the DVD released in 2001.

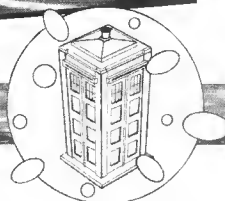
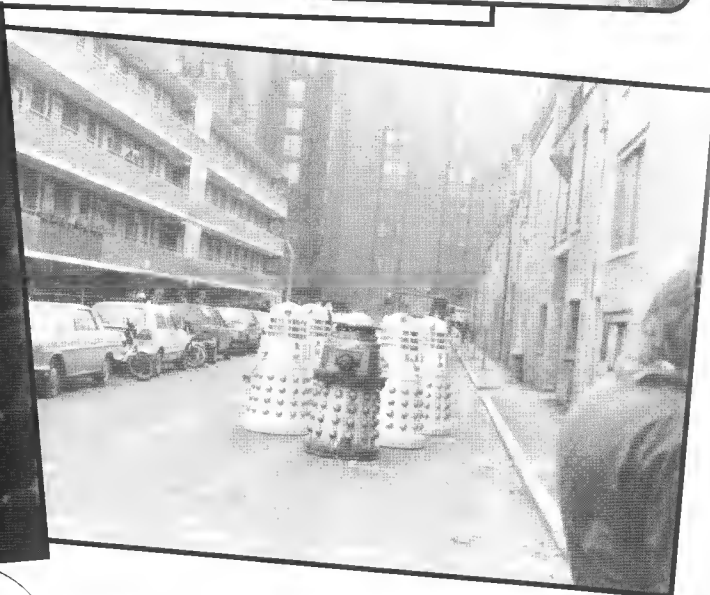
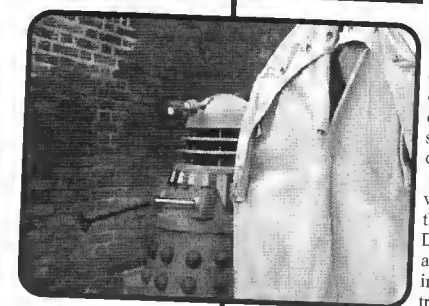
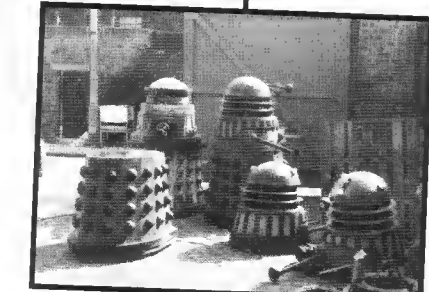
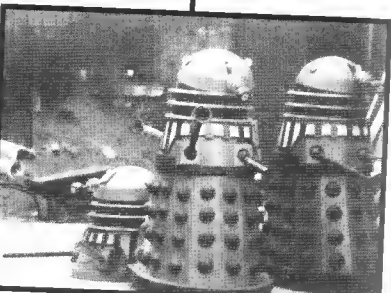
After lunch Mike's capture by the Daleks is recorded, as is material for part four of Ace and the little girl looking up in the sky, supposedly watching the departure of the Dalek shuttle.

The remainder of the day is taken up with the street battle between the two Dalek factions underneath the arches facing Wootton Street and Windmill Walk. As well as the four grey and four white casings, the Special Weapons Dalek is also required, along with several foam replica Daleks needed either to be shown wrecked, or for destruction in the pyrotechnic sequences.

The very first pyrotechnic explosion, as two foam Daleks are blown up, yields a very powerful bang indeed – loud enough to set off building and car alarms for miles around. After 31 seconds the first sirens can be heard in the distance and a few minutes later the OB unit is surrounded by police and fire engines, summoned by Waterloo station staff in a belief that the IRA has unleashed a terrorist attack on the capital. The incident ends once police records are checked, verifying that permission has been obtained for pyrotechnic effects to be used on this shoot.

Once the police have gone the battle continues, including Ratcliffe's death, the Black Dalek instructing the little girl to retrieve the time controller, and the Special Weapons Dalek being deployed to destroy the warehouse yard gates. The blasting of the gates is also a spectacular bang, setting off yet more car alarms and damaging some of the working Dalek props. A lengthier version of the explosion might have made it to the finished cut but for two of the scenery crew unexpectedly walking into shot to check damage to the Dalek casings.

The unit finishes somewhat later than planned but not too many are complaining; a lot of the material at the yard has been completed, and there's twelve hours of pay at Bank Holiday rates to come.





Wednesday 6 April 1988

Any Old Iron

Back north of the river but still virtually in the shadow of another great bridge; in this case the elevated section of the M4, just a short distance from Kew Bridge railway station. The site chosen to represent 76 Totter's Lane is a small loading depot to the rear of the Kew Bridge Steam Museum.

The scenic crew has been at work almost since daybreak, transforming the depot into a reasonable facsimile of *Doctor Who*'s famous junkyard. They do, however, get one detail wrong when the sign painter labels the gates with large letters proclaiming, 'L.M.FORMAN' and not 'I.M.FOREMAN'. There will be many letters to the Production Office about this 'faux pas'. In fairness, once the mistake is noted by John Nathan-Turner, the "L" is turned into an "I", but nothing can be done about the missing "E" at this late stage in set dressing.

There is a big crowd of extras too: enough to pack the majority of seats on two 40-seater coaches. Most of these extras, who are required to turn up in clothes befitting the early 1960s, are onlookers, there to observe the battle against the lone Dalek in the junkyard. Among the number is returning *Doctor Who* Production Associate, June Collins, complete with a young child.

All the material shot today is for episode one, beginning with a lengthy overhead shot of the Red Four van pulling up by the crowd that has gathered at the yard gate, then zooming forward into the depot. Everything up to the 11:00 coffee break concentrates on sequences before the fighting breaks out, with soldiers taking up cover positions and readying their equipment.

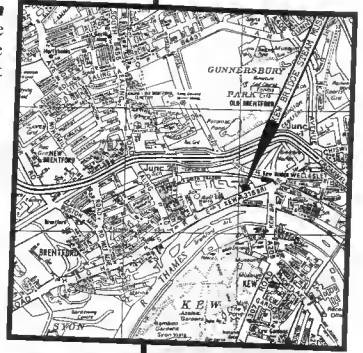
For shots from the Dalek's POV, the camera unit has been loaned a thermal image detector by the Fire Brigade. This device, shaped a bit like an underwater camera, can be hooked into the OB recording decks - its picture giving a false-colour negative view of its viewpoint. During post-production Dave Chapman will matte a telescopic site vignette over these shots.

As battle breaks loose, Visual Effects lets loose with a vista of pyrotechnic explosions, detonating oil drums, and gun ricochets. For the scene where a Dalek gun blast blows out windows in the Red Six van, toffee glass is substituted for the actual bang. For the thermal image shot, however, the glass looks opaque through the viewfinder, and so no glass whatsoever is used in the pane for this one bit of taping.

Tip Tipping performs his first stunt of the shoot; his body being jerked back by a sprung cable attached to a harness he is wearing under his flak jacket. The wire pulls him into fake corrugated iron panelling that is shattered by the impact. Dalek rays and the standard negative effect will be added in post.

One problem is the pistol prop being wielded by Captain Gilmore that appears to jam every time after firing just one round. Simon Williams is already one edge, having earned himself the nickname of "Chunky" among cast and crew for mistakenly believing the script's description of him holding a chunky military revolver indicated the weapon's make to be a 'Chunky'.

On cue, Hugh Spite in the Dalek casing makes his appearance, wobbling over the uneven ground on red balloon wheels fitted under the skirt section. His threat is neutralised when Visual Effects triggers an explosion that brings a (lightweight) brick wall crashing down on the Dalek. The last scenes of the day are of Rachel and Allison examining a prop of Dalek innards, and the Doctor and Ace roaring off in Red Four, hitting an oil drum in the tradition of all professionals... As this is technically a stunt, Tipping handles the driving, dressed as Ace.



Tuesday 5 April 1988

Paint It Black

Back south of the river for one more day at the Theed Street location. There are only four scenes to shoot today, but they are all lengthy ones from episode four. In some cases they are continuations of some of the material shot yesterday, but from different perspectives or focussing on different characters in the drama.

Mike and Ratcliffe's theft of the time controller is first in the running order, shot from alternative camera angles.

Once again Ratcliffe faces the Black Dalek's gun. Miscellaneous other Dalek footage is recorded as well while, outside in the street, the unit begins setting up for the big set piece of the day - the ambush and destruction of the Black Dalek at the end of the story.

Eight RAF soldiers plus the driver of the 8-ton military truck swell the cast as Morgan prepares to shoot the ambush more or less in narrative order: beginning with the arrival of the lorry and deployment of the troops. This was one of the last scenes to undergo a rewrite - removing the original shoot-out ending - substituting the Doctor literally talking the Dalek to death.

As is the norm for this serial, any guns handled by the RAF soldiers are live rifles (and a bazooka) under the control of Bapty's armourer, Doug Needham. The ammunition, of course, is all blank.

Painting out yellow lines on the road is one task undertaken while the Director is walking the performers through their routines. He requests the camera team to shoot some additional inserts of soldiers lining up to surround and train their weapons on the Black Dalek. One short sequence of dialogue between Gilmore is recorded but never used. It starts with the Doctor and Gilmore peering out of the Red Four van:

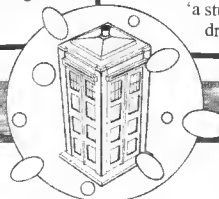
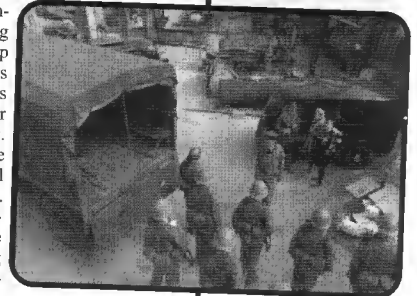
GILMORE: This is the last Dalek left. I'll call for reinforcements. (HE REACHES FOR HIS WALKIE-TALKIE, BUT THE DOCTOR PUTS A HAND ON IT TO STOP HIM)

DOCTOR: Not this time. (HE GETS OUT OF RED FOUR. ALLISON AND RACHEL LEAN FORWARD AND WATCH HIM APPROACH THE RED DALEK)

The Black Dalek's death is accompanied by swirls of smoke from an aerosol unit inside the casing, triggered by the operator. Additional effects will be added in post-production.

With some time on their hands in the afternoon the unit concentrates on recording some further insert shots of white Daleks milling under the railway arches. These shots are again for episode four, and are supposedly battle shots of Imperial Daleks firing on (unseen) grey Daleks. One sequence is brought to an abrupt halt when a Dalek unexpectedly gets stuck in a road drain.

More shots of grey Daleks fighting are recorded simultaneously further down the road using two of the OB cameras as a second unit. This second unit team is under the Direction of John Nathan-Turner who is working to a pre-written shot list.



PRODUCTION DIARY



Thursday 7 April 1988

Wipeout

Today is mostly about completing all of the remaining episode one material set in and around the junkyard. There are no new scenes to kick off. Andrew Morgan's main agenda is to re-stage sections of the battle but with changed camera positions so that close-ups and different perspectives can be added to the scenes recorded yesterday.

Setting up takes quite a long time. Continuity is a vital consideration so a lot of time is spent reviewing yesterday's tapes; ensuring exact matches for costumes and hair styling, checking the position of explosive charges and marks for the actors - extras as well as speaking cast - and balancing light levels so that scenes will match seamlessly when edited together.

Around lunchtime the unit is joined by George Sewell and those artists rostered to play his lorry driver and four members of 'The Association'. Their scenes, which will complete the schedule at Kew Bridge, are also for episode one; their arrival, their introduction to Captain Gilmore and their loading of the destroyed Dalek remains into a van disguised as a bakery vehicle.

Wrap time is listed as 18:00, but in the event the unit is able to complete work earlier. Most sequences are done in one take, with only a few of the more pyrotechnically based scenes needing two or even three takes.



Friday 8 April 1988

Runaround Sue

A very busy day for all concerned with this production so recording schedules are divided into those scenes that will be done by the main unit under Andrew Morgan, and those by a second unit directed by John Nathan-Turner.

Timing is crucial if delays are to be minimised. At 08:00 work begins on preparing the main unit's first venue - Paddington Cemetery, off Willesden Lane in North-West London. There is a lot for the scenic crew to accomplish. Their first task is to erect a 1963 vintage red GPO phone box, as any real box would be an anachronism. Thereafter Martin Collins' timetable shows a need for the cemetery's chapel to be ready for a funeral service by 12:00, while the Territorial Army building must be prepared for 09:30, a grave dug and fitted with a fake headstone by 10:00 and some initial preparatory work carried out at the school location.

The second unit musters at Kendal Avenue near Wormwood Scrubs. Their 'prop' is the Red Four van with its passenger window wound down and a remote camera mount clamped into the slot. The camera, which has a light on top to illuminate the otherwise fairly dark interior, is controlled by members of the O.B. crew who are crouched in the rear of the van with a portable recording deck and a remote control device for operating the camera shutter and focus. A sound recordist and John Nathan-Turner are also perched in the back.

Recording begins around 09:00 with Ace driving the van steadily along Old Oak Common lane while asking the Doctor about Daleks. Three takes of this scene are done, one with houses in the background, and two with the common visible through the driver's side window. Then it is Sylvester McCoy's turn to drive, though he openly admits to being "blind as a bat without his glasses", causing panic to those in the rear.

Four takes are needed before the Producer is happy with the quality of McCoy's performance - and his driving! Two more takes of the same

scene are done with the lens set for a close-up of the

Doctor's face before the whole process is repeated, but with the camera mounted into the driver's side.

Dismounting their camera the team sets up at the roadside to record several takes of Red Four driving underneath a railway bridge at Brunel Road, the point at which the Doctor switches driving positions with Ace. Once these are all done it's off to the Territorial Army hall at Horn Lane, Acton to shoot three establishing shots of the building's exterior. These shots need to include soldiers on guard duty, and shots of Ratcliffe's lorry and Red Four in the car park. No performers are needed, the only additional props being flags and ensigns of the RAF rather than the TA.

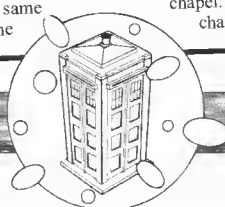
The second unit's final call is outside the premises of 'John Nodds Funeral Services' in Ladbroke Grove High Street. Richie Kennedy gets his starring moment as the milkman delivering a pint to the undertaker.

Back at the cemetery Andrew Morgan has been concentrating on scenes that don't require Ace or the Doctor to be present. First of these is the fight between Mike and Coal Hill's Headmaster, then shots of Ratcliffe searching among the graves for the one that contains the Hand.

Next up, according to schedule, is the Doctor leading the Reverend Parkinson along a path followed by the hovering Omega coffin. But as the second unit has not yet returned, Morgan has the scenic crew remodel the grave to record the scenes of Ratcliffe's men exhuming the coffin, observed by the little girl. These scenes are done in reverse order as it takes less time for the scenic crew to fill in the grave than to dig it out. The final sequence of the set, therefore, is of Ratcliffe finding the grave and plunging his metal rod into it.

With the second unit back Parkinson's scene is taped. Visual Effects have supplied a special trolley, clad in CSO cloth, to support the coffin. This trolley, in turn, is positioned against a CSO blue backdrop so that only the coffin is visible to a camera keyed not to see the CSO colour. Its picture is then mixed into footage coming from another camera of the Doctor and the vicar walking together.

The final scene of the day is Mike's funeral at the cemetery chapel. This features a large assembly of extras, among them characters identified as Mike's aunt, uncle and mother.



A Nice Day Out at the Cemetary

Alan Stevens recalls playing with coffins and trying not to get spotted as a fan on location for *Remembrance of the Daleks*...

EARLY IN 1988 I received a phone call from an actor friend, Peter Halliday, who told me that he had just come away from a meeting with *Doctor Who* producer John Nathan-Turner, and had been commissioned to play the part of a blind vicar in an up-coming *Doctor Who* adventure called *The Hand of Omega*. He wasn't surprised to hear I was pleased. "Would you like to come down to London and visit the shoot?"

"Absolutely," I replied. Wouldn't you?

And so it was that on Friday 8th April

1988 I turned into Willesden Lane and found a black taxicab hurtling towards me. As it sped past, I noticed the unmistakable face of *Doctor Who* Bulletin editor Gary Leigh staring out through the back window. Obviously the *Doctor Who* production team were very close and sure enough, a few hundred yards on, I was at the gates of Paddington Cemetary, watching a camera crew film Michael Sheard as he engaged in a fight with fellow actor Dursley McLinden. Once the scene was over, Mr McLinden announced that he was off to get a cup of tea and started walking towards the gates. Seizing my chance, I asked if he knew where Peter Halliday would be?

"Follow me," he said, and I was directed to a nearby pub, in front of which was a big white BBC catering van. I entered the pub and found Peter, dressed as might be expected as a Vicar, sat at a table talking to extra Doug Starke. Peter explained that his scenes weren't until after lunch, so we agreed to go for a little stroll and perhaps see some of the other filming.

On our way to the Cemetary we met Michael Sheard, who had now finished his entire recording for the day and was about to go back to make-up.

"Hello," said Peter, "This is my friend Alan. He's a big *Doctor Who* fan."

"Is he?" said Michael turning to me, "I've appeared with nearly all the *Doctor Who*'s you know, even William Hartnell."

"But not Colin Baker," I replied.

"Yes, but he wasn't *Doctor Who* for very long, was he?" added Michael. "No," I said, "they sacked him."

"You've done a few *Doctor Whos* as well, haven't you Peter?"

"Yes, this is my sixth."

Michael and Peter then proceeded to discuss the residuals they had been getting from sales overseas.

Arriving at the graveyard we were met by a man wearing a blue baseball cap and a yellow and black scarf - director Andrew Morgan. Peter introduced me and asked if it was okay to watch some of the filming. Andrew said it would be fine, but they had finished for the moment and were returning for lunch.

Arriving back at the pub we found

Sylvester McCoy and Sophie Aldred, who gave me a run down on all the things she had been getting up to on this new story. Apparently, Sophie's most harrowing experience to date had been when Sylvester had driven a van down a London street without his glasses. She'd been a very nervous passenger.

Next, it was time to record Peter's scenes. Peter, Sylvester and I walked down through the cemetary towards the location, stopping occasionally to look at gravestones and read the inscriptions. On arriving, various



McCoy and Halliday at work

© Alan Stevens

technical bodes came over and started fitting the two actors up with radio mikes. This was necessary because the first scene involved a wide angled tracking shot of them walking down a tarmac path and over to an open grave. A boom microphone would have been in shot.

Take one was ruined by an aeroplane going overhead, and take two was ruined when some of the extras, who were dressed as pallbearers, came out from behind the church and into camera view. This didn't go down at all well with Production Manager Ian Fraser, who bellowed, "Get back behind the church! Yes, you lot! I'm talking to you! Get back behind the church, and don't come out again!"

Then Mr Fraser turned to me. "You're a guest of Peter Halliday's, aren't you?"

"Yes," I quailed. "Having a nice time?" he asked. "Yes thank you, sir," I replied.

"Jolly good!"



Grave doubts

© Alan Stevens

Now we were on take three, but a crow cawed right in the middle of it, and so it was on to take four,

and this time it went perfectly. Strangely though, in the finished production it was the third take that got used.

Throughout this portion of the recording I found myself standing next to writer Ben Aaronovitch. "What do you think of the director?" I asked.

"He's alright, I suppose."

"Hasn't he directed for *Doctor Who* before?"

"Yes. I think he did one last year."

"Was it any good?" I asked. "The Barkers hated it!" he replied. "Barkers?" I queried. "Yes," said Ben, "That's the name the production team call those *Doctor Who* fans who get frighteningly obsessive about the show."

"Oh, right," I said, relieved that I had left my anorak at the pub, stuffed under a chair. "There were a few around here this morning. Driving about in a taxi."

"Amazing," I replied. "Why do they call them Barkers?"

"Why? Because they're barking mad!"

Now it was onto the next scene with Peter and Sylvester, standing at the head of an open grave. As the lights were moved in and the camera repositioned, the director came over to the actors and began to chat to them about how he intended to record the scene, and what he would like them to do.

Sylvester suggested that it might be a good idea if the blind Reverend were to fall into the open grave by accident, but this advice was n't taken up. Peter then asked why a blind Reverend would be holding a Bible that wasn't in Braille. The director told him that it was traditional!

As various shots were completed around the graveside, Dursley McLinden and Jasmine Breaks wandered over and stood watching the recording. I had seen Jasmine earlier in the pub doing some schoolwork with a private tutor.

"Jasmine's playing this weird little girl," explained Dursley McLinden, "who is really a Dalek agent."

"And what are you?" I asked.

"My characters called Mike. He's a goodie at first, but then he turns out to be a baddie."

"Does the Dalek boss... Er, what's his name? Davros or something... Does he appear?" I enquired, trying desperately to avoid coming over as a raving bonkers fan.

"There's this really old guy, who built the Daleks in the first place. He turns up later on, but my character doesn't get to meet him."

"Do you get to meet the Daleks?"

"Yes, they're great. The actors who drive them round take it

very seriously. Some of them have been playing Daleks since the sixties."

"They must be getting on a bit now," I replied, feigning total ignorance.

"Yes, well, perhaps the Daleks are not quite as fast as they used to be."

Meanwhile, back at the filming, the director had decided that it would be a nice idea to have a shot of the Hand of Omega prop actually in the grave itself. However, this was soon found to be impractical as the Omega casket, left on the sidelines during the earlier shots as it would be added as a visual effect, was about a foot longer than the hole they had dug.

So instead the director gave up and went on to the next set-up. This was a point of view shot from inside the grave of Sylvester looking down at the camera and throwing some earth onto the lens, which, of course, had been fitted with a special protective screen.

With that completed the camera was taken out and set up again for the final shot of the sequence, involving Mr Stevens the grave digger (no relation). This required him to pick up a spade and shovel in some dirt, but instead he just froze and stood there.

"What's wrong?" called the director.

"I've dried!" came back the reply. Remarkably, his scenes were cut from the final transmitted story.



"It's not going to fit, guys!"

© Alan Stevens

With all of Peter's material recorded, we both trudged back up to the church. By now more members of the cast had arrived, including Simon Williams, Karen Gledhill and the rather wonderful Pamela Salem.

Peter told me that I could either stay on, or return with him to the BBC, where he had to change out of his costume. I said that I would quite like to visit the BBC, and so Peter went off to check the transport situation and I again started chatting to Sophie.

Then writer Ian Briggs turned up with a gaggle of teenage girls. "Ian created Ace," said Sophie, "and these are the people he based her character on. Isn't that right?" The girls nodding vigorously in reply then got out their cameras and started taking pictures.

Soon after, a taxi arrived (not containing Gary Leigh) and it was time for Peter and I to leave. I got in, and just as it pulled away, George Sewell came walking by.

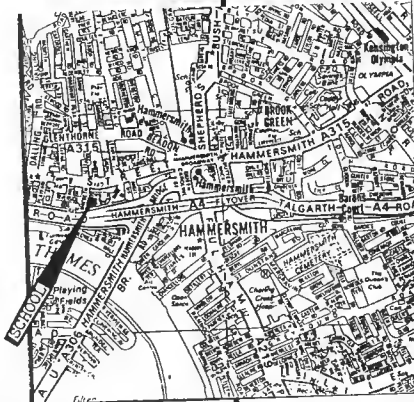
"I didn't know he was in it as well?"

"Oh yes, they've got a good cast."

Arriving at Television Centre, I waited in the foyer until Peter had changed, and then we both went to the BBC bar to buy several rounds of heavily subsidised beer.

"Nice to know where the licence fees are going," said Peter.

"Yes," I agreed, "Now where's the gets?"



Saturday 9 April 1988

School's Out

A hefty amount of visual effects is scheduled for today, so Stuart Brisdon's team are among the first to greet Schoolkeeper Dave Woodward as he unbolts the gates of St. John's School in Hammersmith at around 7:30am. Scenic design are not far behind as their first job of the day is to prepare the school's playground by stripping it of any post-Sixties artefacts – signboards, sports equipment, etc. – and adding a hopsotch layout plus four scorch marks that are done by daubing the tarmac with thickened poster paint and then scattering paint powder on top.

All this is in readiness for the first scene: the Doctor's arrival at the school where he examines the scorch marks on the ground, watched by the little girl.

Inside the school building Effects have been busy replacing a door to the boiler room cellar with an equivalent prop door wired with explosives. The shot of the door being blasted off its hinges will be a cutaway insert to episode two, scene four as Ace, the Doctor and the Headmaster run from a Dalek pursuing them from the cellar. The special platform built for elevating Daleks up stairwells is used for the first time so that a dummy Dalek can be positioned behind the exploding door.

The principal task facing Effects today is rigging up the chemistry lab. Much of the proper glass and metal apparatus is removed and replaced with toffee-glass fakes in readiness for the main stunt sequence scheduled. There are other preparations too: removing one whole pane of glass from the wall divider and substituting a toffee-glass sheet, replacing real gas taps with prop ones linked to special flammable gas tanks and igniters, and adding a fake set of water pipes to the wall, linked to a high pressure water pump.

Once redressing is complete Andrew Morgan shoots four pages of episode one

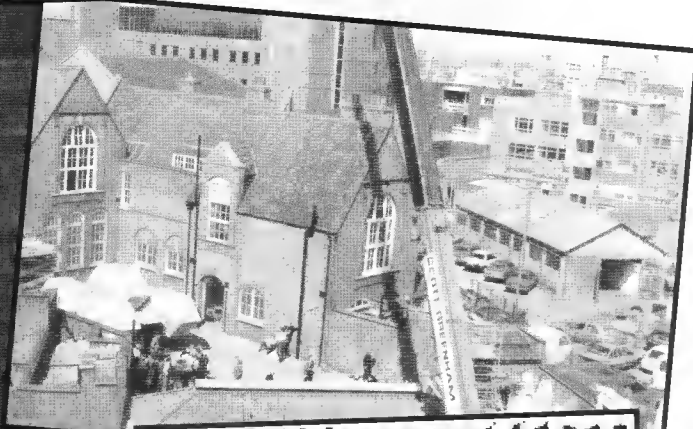
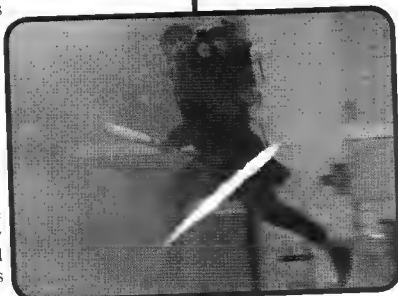
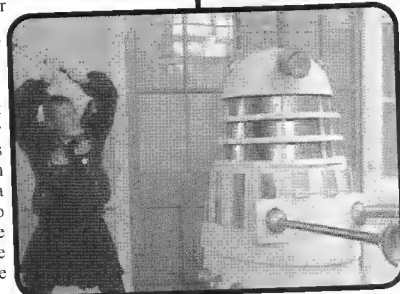
script as the two time travellers first enter the laboratory. As a continuity touch Effects has rejacketed a large reference book titled 'The French Revolution', supposedly the same tome Susan Foreman was reading in An Unearthly Child. As the chemistry lab is on the first floor, Morgan records reverse shots of the Doctor and Ace peering out of the window simply by shooting from outside a convenient ground floor window in the playground. He has to go upstairs, though, for establishing shots of the playground as seen from the lab.

Tip Tipping walks Sophie Aldred through her big episode two stunt sequence, a scene that will be largely under his supervision. Several rehearsals are staged until Aldred is happy with bashing the Dalek with her bat, doing a slide across the floor, and leaping up onto one of the lab benches. Ideally the Director wants this sequence done in one take due to the length of time it will take to repair the set.

The prop ghetto-blower faces a fiery demise, as do the fake gas taps that then begin to helch flames as the burners are switched on. With a yell of, "Who are you called small?" Sophie Aldred lets fly at the white Dalek casing with all of her might. Only when the Director yells "Cut" is there a sudden squawk from Brisdon's team; they forgot to move a fake Dalek prop in for the shot and so Aldred has been happily demolishing one of the real casings.

The main pyrotechnic sequence is done successfully on the first go, with flames, smoke, water and exploding props all occurring in perfect synchronisation with Ace's movements. Because of the special stunt skills needed to throw a body through a pane of balsa wood and toffee-glass, and land safely, Aldred is replaced for Ace's dive through the window by Tracey Ebbon, who is luckily of the same build and hair colouring.

Completing the whole scenario, Saturday's final sequence shows Ace racing past another imperial Dalek, down a flight of stairs as the creature turns and fires at her retreating figure.



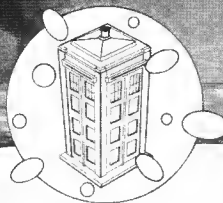
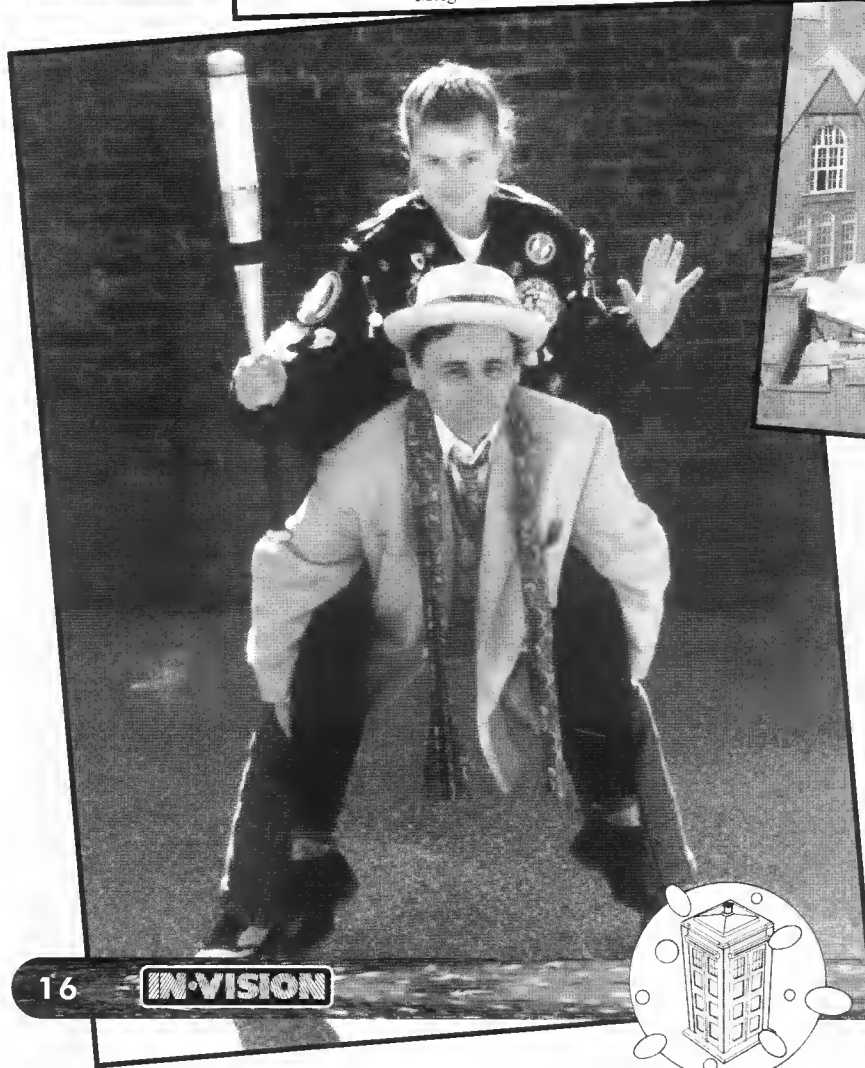
Sunday 10 April 1988

Working on the Chain Gang

A day off at home for the cast and most members of the production crew. But not for Design and Visual Effects. They are kept busy all day transporting and assembling the components of the Dalek shuttle craft in the school playground.

Each prefabricated section is labelled and numbered to ease the assembly process, but there is a lot of testing and checks that have to be carried out as well to ensure the prop is solid enough for its main aerial jaunt tomorrow. At some point mid-afternoon a rented jib crane arrives outside the gates so that the crew can test the lifting and lowering process, plus the rigidity of the whole structure. It would be too costly in lost time and potential injuries to risk having the prop fall apart during the hoisting operation.

As well as the shuttle craft Effects also has to prepare the exterior windows of the chemistry lab for a timed sequence of explosions tomorrow. This entails replacing yet more glass panes with toffee-glass equivalents, as well as connecting up a series of hoses and funnels to cylinders of liquid nitrogen intended to represent the shuttle's exhaust smoke. The pipes are fitted outside and above the windows on a scaffolding rig that will not be seen by the cameras.





Monday 11 April 1988

Monday Monday

Testing and last minute work on the shuttle continues outside as the Director sets his unit up indoors for the explosive destruction of the chemistry laboratory windows as the Dalek vessel lands. Various insert shots and some surrounding sequences are taped first, such as Ace shouting "Wimps!" out of the window at retreating Daleks, and the Doctor's epic understatement, "I think I might have miscalculated" that will close episode three.

The big stunt scene has to be done in one take so, again, time is spent walking through and rehearsing everyone's actions prior to the shot being done 'live'. Finally, as the cameras begin rolling, jets of cold liquid nitrogen start erupting from funnels just out of sight beyond the window. As their intensity increases Ace scrambles for cover, which is Stuart Brisdon's cue to fire the electrically triggered detonators that will blow in the toffee-windows. There is a round of applause as the scene is captured perfectly first time.

After mopping up any remaining post-explosion takes in the laboratory, Morgan moves his crew outside to start recording shots of Daleks emerging from the shuttle. These include the Special Weapons Daleks that, in the first take, slides down the exit ramp a little too fast and bumps into one of its comrades.

A camera tower has to be erected for the next scene; the Doctor lassoing a pylon on the shuttle and sliding down from a window onto the hull of the ship. The shuttle is too high to shoot from the ground, and there are no other convenient platforms on which to rest a camera. While this is being constructed and fitted Andrew Morgan shoots all the framing shots in the lab as the Doctor prepares for his slide.

Built up as a gantry of scaffolding this tower platform on castors is tall enough to give a level view of shuttle's roof and a commanding sweep over to the upstairs window. McCoy performs the lasso throwing and an insert is taped of it looping around the pylon. For the actual stunt, Tip Tipping slides down an

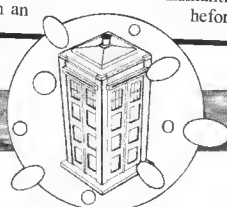
abseil wire, taking care not to show his face to the camera. Although it looks as though he is banging on purely by the Doctor's umbrella, in reality he has a safety harness on under the coat with a loop of cable running up through the sleeves and over the wire. Abseil stunt specialist Steve Groves is in charge of this equipment, and is so confident of its safety that he persuades Andrew Morgan to let Sylvester McCoy do a slide as well. This he does, but in editing the Director will elect to go with Tipping's shot.

After lunch the Doctor, Gilmore, Ace and the scientists perform their episode four scene outside the ramp of the Dalek ship. They are joined afterwards by a contingent of journalists and photographers from most of the national dailies for a Press call that goes on for about an hour. McCoy, Aldred and most of the guest cast are interviewed for quotes and snapped outside the school, beneath the giant shuttle-craft and, of course, larking around with Dalek props.

Once this Press call is over the actors are stood down as the remainder of this afternoon will be devoted to lifting and lowering the shuttle-craft itself. Once again a jib crane is deployed in one of the side streets and four cables are attached to the prop.

One technician has to be aboard the shuttle to switch on the pulsing green and yellow landing lights and to turn valves on the cylinders of liquid nitrogen when cued. The landing sequences are done first, using both O.B cameras simultaneously to capture the action from different angles. Despite reasonably warm weather and a sunny afternoon some of the liquid nitrogen is not fully gaseous by the time it spews from the thruster vents. Camera operators and other crew members are therefore advised to keep their distance to avoid being splashed by this super-cold liquid.

Several ascents and descents are taped until the nitrogen runs out and the Director is happy to call a wrap. But although this is end of day for most of the unit, Design and Effects must stay on to dismantle the shuttle-craft completely and ship it all out before tomorrow's shooting.



PRODUCTION DIARY



Tuesday 12 April 1988

Hello Little Girl

All cast and crew members are advised of no parking restrictions in Macbeth Street as today is the day for shooting material in the roads around the school. Design's first task is to check and remove as many anachronisms as they can find or to appraise Andrew Morgan of camera angles to be avoided. Plastic bins are removed and triangular Euro-style road signs removed or swivelled around so that their icons are not facing the cameras.

A specially made name plaque for Coal Hill School gets fixed to the wall by the main entrances while Visual Effects hushes itself with rigging a prop aerial mast and ladder mount onto the Red Four Bedford van. The TARDIS prop makes its first appearance of the year, having had a fresh coat of paint applied to it over the winter.

Some special props have been brought in for the day, including a transistor radio, Ace's 1980's ghetto-blaster (the music for which will be dubbed on during editing) and some pre-decimalisation pounds, shillings and pence.

Armourer Doug Needham has furnished a set of real anti-tank rocket launchers from stock held at 'Baptys'. Crowd shots are done first to minimise the need to have large numbers of extras on location all day, a point which is especially important in this case as the requirement is a dozen junior schoolchildren dressed in uniforms of the period, which have to be identical to that one worn by Jasmine Breaks. The transistor radio prop is handed to one of the boys. The suggestion from Ben Aaronovitch is that it should be playing *Stay* by The Hollies.

Episode one's opening scene is recorded first, followed by the Doctor's examination of the van's unusual roof aerial. After this all the schoolchildren extras are stood down, enabling Andrew Morgan to tape some establishing shots of the whole school. The remaining episode one scenes are then concluded, although the sequence where Ace runs and clambers into the van has to be done more than once after her baseball hat, pointing vertically up from her rucksack, snags on the roof of the van during the first take. With a little rehearsal Sylvester McCoy times a moment to reach out and tuck the hat forward as Aldred scrambles aboard.

By midday a strong sun is shining in a clear blue sky. This is a definite plus for the O.B. cameramen as they shoot reaction shots from the time travellers to the shuttle's departure. Model footage of the shuttle will be inlaid during post production, and having a clear blue sky makes the matting process much easier and more effective.

Afternoon recording is taken up with Mike and four soldiers' preparation for a forthcoming battle with the Daleks, and with scenes outside the school with Sergeant Kaufman and his consignment of rocket launchers in the Land Rover. The only effect required today is one blast from a grey Dalek gun that causes a small explosion above one of the school gates.

Arguably the quietest of days from an Effects point of view finishes with a stunt sequence by Tip Tipping as he drives the van around a corner at speed.

Wednesday 12 April 1988

Monster Mash

Parking restrictions in Macbeth Street are lifted for this, the final day of location shooting. Everything today takes place either in the open school playground, or in a covered area under pavilion roofing over to one side of the yard.

While Design and the stunt group are busy constructing a sand-hagged machine gun nest over by some sheds the Director tapes a short episode one scene of the Doctor and Ace returning to the school, watched by the little girl.

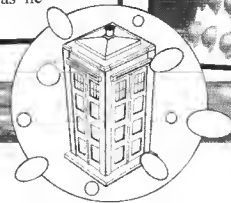
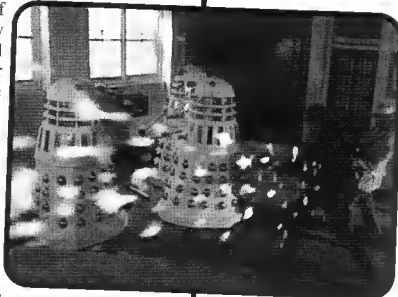
The remainder of the morning is taken up with recording episode two's cliff-hanger and its fiery consequences.

All of this is shot in the covered playground with Sophie Aldred bearing the burden of responsibility for the initial segments. Her reaction shots and choreographing the three white Daleks attacking her are painstakingly rehearsed and timed. Three fake Daleks are wheeled in for the explosive annihilation shot courtesy of wads of 'gelignite'. These fakes are then replaced with 'destroyed Dalek' props, one of which has to be stood on a platform so that the shot of a mutant claw emerging to strangle the Doctor can be accomplished. Since even the shortest of Dalek Operators could not crouch so low inside a casing, part of the skirting of this Dalek chase has been cut away so that the owner of the Effects claw glove can stretch his arm through the back and grab McCoy's throat.

After lunch the side playground machine gun nest is ready to play host to the episode three soldiers/grey Daleks battle. The first scene to take place has Ace and the Doctor strolling past the soldiers as they complete work on the sandhags. By now Tipping is dressed in military combat gear ready for his stunt. In a slight change to the rehearsal scripts McCoy is allowed to get more mileage out of Simon Williams' by now widely known nickname as 'Chunky', this time ascribing the same sobriquet to Group-Captain Gilmore.

After one more pre-battle scene, battle is joined as Tipping lets loose a hail of (blank) machine gun fire at the advancing Daleks. The main stunt is the Daleks destroying the nest with a blast of pyrotechnics. For this to work Stuart Brisdon has to carefully time detonation of a bank of flash charges, covered with quantities of Fuller's Earth, with Tipping bouncing off a small trampoline positioned behind the sandhags. The image has to be of troops being hurled into the air by the force of the Daleks' concentrated fire. After one test run with a single flash charge the shot is done for real and captured by a hand-held O.B. camera positioned at ground level. The scene is a great success, leaving Andrew Morgan with only one more shot to record; the three grey Daleks getting their orders to retreat.

As six o'clock rolls around, work finishes on one of the longest and most technically complex *Doctor Who* exterior shoots of all. But by the time term resumes next week at St. John's school, all traces of the BBC's visit will have been cleared away.



Friday 15 - Tuesday 26 April 1988

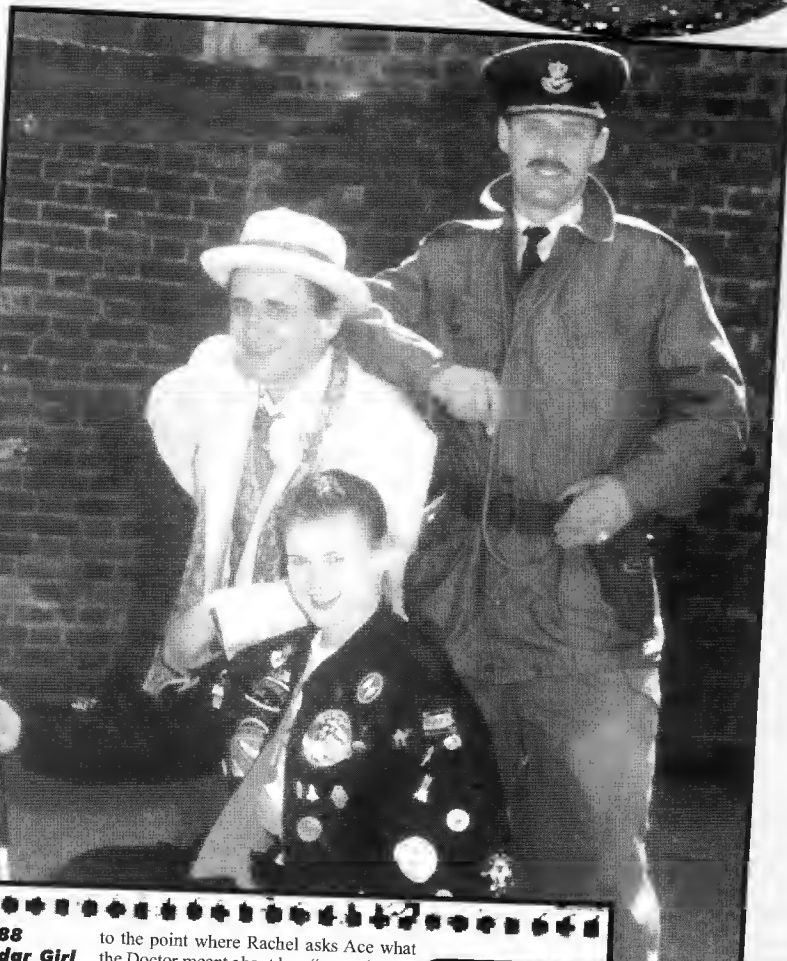
Please Please Me

The Acton rehearsal rooms are home to a week and half's work in preparation for studio taping. The size, scale and cost of the location shoot means that only one studio block can be afforded, and even here, just three days are available to complete the remainder of this serial. In terms of arrivals and departures, Peter Halliday is not required for any studio days. His role as the Reverend Parkinson was originally bigger with some studio scenes, but prudent script-editing has removed all of his café-based appearances. Newcomers are popular Sixties cockney performer Harry Fowler, the actors playing John and undertaker's assistant Martin, plus the cadre of Dalek voice artists.

Due to availability issues John Leeson does an early solo session on Saturday 16 April, pre-recording all of his lines as the voice of the renegade Daleks' battle computer. A week later, on Sunday 24 April, Royce Mills, Roy Skelton and Brian Miller attend the BBC to do their lines as Daleks. All Dalek voices are therefore on tape prior to studio production, except for Terry Molloy whose Davros and Emperor voices will be done live. This offers two benefits; easier continuity and an opportunity for VT Editor Hugh Parson to make a start on the mammoth task of assembling two week's of exterior footage.

During this period Stuart Brisdon and Dave Chapman collaborate on pulling together the show's model work. Footage of the mothership is all captured on film at the Visual Effects workshop. This includes blue screen establishing shots of the ship in space, the launch and retrieval of the shuttle using a larger scale model of the cruiser's docking bay, and the big explosion at the end. After dumping down to tape these filmed inserts are taken to the Electronic Effects workshop so that space backgrounds can be matted in and animation effects added.

Most prominent of these digital effects is the Paintbox-produced Hand of Omega as it shoots through space like a sparkling star before destroying Skaro in a blaze of white-out. Additional footage of the shuttle craft miniature, and a model of the Omega coffin is also recorded and mixed with some of the location rushes. These include the shuttle flying above Ace's head, and the coffin floating away from Ratcliffe's yard, as seen from a first floor perspective.



Wednesday 27 April 1988

Calendar Girl

The start of studio taping in TC8 and in keeping with tradition, day one is slightly shorter than days two and three as the afternoon recording session is just 90-minutes instead of three and a half hours. Again Visual Effects will be kept very busy, but not on the first scene, which is the Doctor drinking tea with John in the café at night. Wanting to get this scene absolutely right Andrew Morgan does five takes before he is bappy, starting with the Doctor's entry and running right through to the point, later to be edited out, where John notices

he has been given coins carrying the date 1991 (though not apparently the change from shillings and d-pence to new pence, or even the 1990 resizing of the 5 pence piece!)

The rest of this afternoon's action takes place in the school entrance hall set - largest of all of the sets constructed for this serial and one painted and decorated in keeping with the school chosen for location work. More pyrotechnics are rigged up by Stuart Brisdon and company, including wall-mounted charges and a trophy case panelled with toffee-glass and wired to explode and collapse on cue. The key scene is an episode two confrontation with a Dalek, one that ends with Ace firing an anti-tank rocket at it. Originally it had been thought that the Doctor would fire the ATR, but during rehearsals McCoy pointed out that Ace would be more suited to the task.

Although only loaded with a blank Doug Needham points out to Sophie Aldred that the bazooka will still generate a powerful recoil when fired. He is correct, as Sophie's bruised shoulder will later prove, but what surprises McCoy is the gout of flame that shoots from the rear of the pipe, scorching the wall of the set and raising the studio safety officer's eyebrows more than a little.

Another pyrotechnic effect follows as yet another fake Dalek is blown to smithereens. Swapping in another wrecked Dalek casing these episode two sequences are continued through

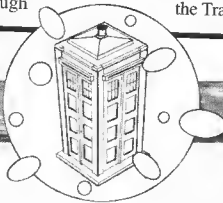
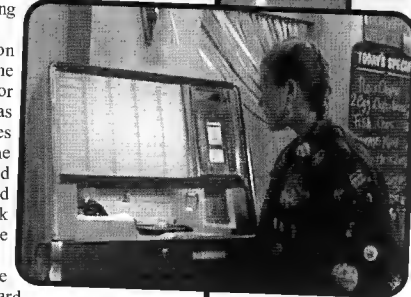
to the point where Rachel asks Ace what the Doctor meant about her, "...not being born yet".

After a dinner break the action resumes in Harry's café, set for day-time now as Ace arrives and meets Mike for the first time. A calendar on the wall - as well as one in Ratcliffe's office - gives the date as November 1963. All the remaining café scenes are done now and in order to add some ambient background sound Andrew Morgan has a wild track separately recorded of people in the studio carrying on conversations.

All six of the command HQ scenes are next in line. They are all straightforward with little in the way of specialised props to worry about other than an old teleprinter and the Doctor's 'home made' Dalek confuser. For some reason, however, the cast begins to suffer collective fits of giggles and twelve takes are needed of the moment when Gilmore bursts in to say they have lost contact with troops at the school. Sylvester McCoy too appears to have problems saying the word "integral" with the rest of his lines.

Despite these fluffs, good progress is made and by 9:15 the Director is able to start work on further scenes in the school entrance hall. These comprise the time travellers' first meeting with the headmaster and scenes around the episode one cliff-hanger from the hallway side of the basement door. On the first take, where the Doctor is pounding frantically on the door, McCoy corpses everyone by yelling, "Let me out, Ace. I need to go to the toilet!"

Only a partial stairwell exists beyond the cellar door, which makes problematic an idea from the gallery that a Dalek should be seen rising up the stairs behind the Doctor. They overcome this by having one of the Dalek operators wear just the top half of a casing, so that he can crouch at the foot of the steps and slowly rise to a standing position on cue. A back view of this shot is recorded as well. The evening concludes with the headmaster being despatched to repair the Transmat and a solo shot of Ace entering the school.



Thursday 28 April 1988 Not Fade Away

Recording resumes at 14:30 with those school hall scenes left over from yesterday. Most of these are short, simple sequences, but there are problems with line fluffs during the taping of a lengthier scene as the Doctor explains exactly what the Hand of Omega is. Eight goes are needed in total.

By three o'clock production is ready to shift over to the bed and breakfast house sets. These are two sets rolled into one; the hall and stairway with a connecting door through to the lounge. It has been

decided to shoot episode four's material first so that, firstly, Jasmine Breaks is not kept in studio longer than is legally permitted, and secondly, if the one stunt scene goes wrong, there is time to set it up again and go for another take. Material is shot in order, from Ace finding Mike armed with a gun to the little girl's arrival and the Sergeant's death. The fatal blast of energy – which will be added later by Dave Chapman – is Tip Tipping's cue to hurl himself backwards through a row of pre-cut banister rails. The stunt man is additionally protected by a padded harness under Mike's leather jacket, but Morgan is happy with the shot and no retake is needed.

Not so with a later scene as the little girl tries to zap Ace. On the first go the fireplace mirror stays firmly on the wall. On the second take it dislodges from the wall, courtesy of someone hitting it from behind the set, but does not shatter. Only third time around is the full effect achieved.

Backtracking to episode two the scene where Ace finds the 'No Coloureds' sign is recorded next to save Sophie Aldred having to have her hair rebraided too frequently. The TV set in the corner is a genuine period model with a closed circuit feed to an old BBC TV ident. John Leeson's pre-recorded voice-over announcing a new science-fiction series called "D..." is not added until the editing

process. Once this scene is complete (done in one take) Sophie Aldred's hair is fully unpinning for all the breakfast scenes.

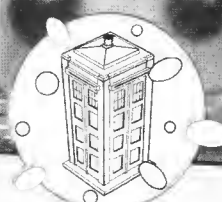
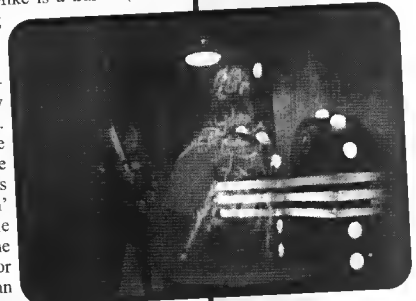
Over on the cellar set Stuart Brisdon's team is tackling the problem of moving a Dalek up a flight of stairs. As before they have rigged up their stairlift-like contraption; a diagonally placed rail with an electrically driven platform slotted into it that can move up or down. Where care is needed here is in ensuring the platform and the drive rail are not visible to the cameras. Consequently lighting is kept low and camera angles high for two top of cellar looking down shots.

While the top of this set is having the cellar door refitted Andrew Morgan begins work on the Dalek shuttle interior, shooting a lengthy scene of the Doctor climbing aboard and disabling the pilot. Then it's back to the cellar for a bottom of stairs looking up shot of the Dalek rising up behind the Doctor as he hammers on the door. Over again to the shuttle interior for all the remaining scenes of Allison with the Doctor, and finally back to the cellar steps for several close-up shots of the Doctor for the episode one cliff-hanger. Just before the dinner break Andrew Morgan asks Sophie Aldred to re-do her walk into the school.

The action resumes after dinner with a profile shot of the Dalek rising up the cellar stairs, followed by various close-ups of the Doctor as seen from the Dalek's POV.

While the rail is being dismantled and removed the Director cracks on and records all outstanding scenes in the school entrance, including the revelation that Mike is a traitor (which entails seven takes), and Kaufman being found wounded once Mike has escaped.

With just 45 minutes to go till lights out work resumes back in the cellar, starting with Ace and the Doctor's discovery of a Transmat station in the basement. One of the fake Daleks is placed on the dais to give the actor's a visual reference for their eyeline whenever a Dalek is materialising. Not only are 'human' actors rehearsed this way, but also the Dalek operators for their scenes with the working machinery. Everything for episodes one, two and three is in the can by the time ten o'clock hits, leaving about half an hour's work for episode four to conclude tomorrow.





Friday 29 April 1988

Return to Sender

Sure enough the part four cellar scenes, that begin with the Doctor smashing up the equipment with Ace's bat and end with Gilmore telling everyone the shuttle is leaving, take about 40 minutes to complete. Deliberately Morgan does not shoot later exchanges between the Doctor and the Emperor Dalek as these will be done in tandem with shooting on the Dalek bridge set tonight. One of Sylvester McCoy's suggestions is taken up when he argues the Transmat's lights should come back on to indicate the Doctor has had a result with trying to fix the device.

For now the action switches to Ratcliffe's office, a complex set with a sliding wall revealing the Dalek battle computer's monitoring room beyond, and a sliding alcove that conceals an illuminated map of the Shoreditch area. Visual Effects has built the battle computer's main unit; a chair deliberately designed to look like Davros' old travel machine from the back, with a domed virtual reality helmet plus Dalek eye stalk hiding the identity of its user. Even the pre-recorded voice of John Leeson has been modulated to resemble Davros' less guttural Dalek tones, and the coloured view screen in front of the chair unit is wired to flash in synchronisation with the soundtrack.

Scenes in Ratcliffe's office are largely done in story order, although because so many electrical and mechanical effects have to fit in with the drama, all scenes require between two and six takes before Morgan is satisfied. Due to the amount of interaction with cast members that is needed, the Black Dalek's lines are not pre-recorded. Instead Roy Skelton performs 'live' off camera using a microphone linked to a ring modulator. For close-ups of the time controller – in reality a commercially available science toy which had also been seen as a Visitor battle computer in the American series *V* – all lights in the studio have to be turned off and a black backcloth positioned behind the sphere so that its emissions can

be seen by a camera.

The next set to be used is the small room at the back of the undertaker's shop with its adjacent corridor. For sequences where the Hand of Omega is shown open a layer of dry ice is

pumped into the tank until it is level with the lid. This helps to hide twin wires that are strung width-ways just below the mist, onto which Ace's baseball bat is rested. Thereafter lowering the bat into the swirling fog is a simple matter of releasing the wire tensions until the bat is completely submerged. Later sequences of the coffin following the Doctor are done by having the Omega coffin moved onto a CSO-only stage.

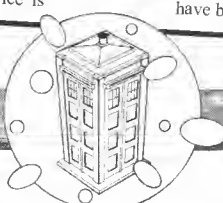
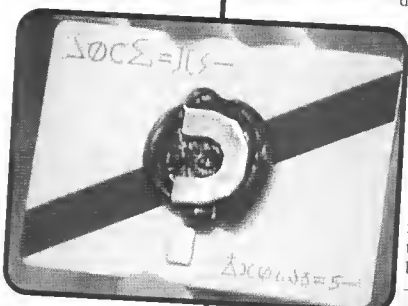
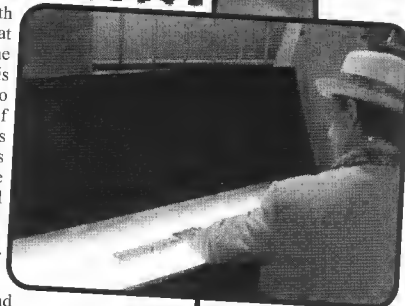
There is just time before the six o'clock meal break to record a couple of scenes over on the Dalek mothership set; a tracking shot over the entire bridge, and an announcement from one of the Daleks that a power source has been detected.

After dinner everyone is stood down apart from those cast members needed on the bridge set, plus the Doctor, Gilmore, Allison and Rachel for the cellar scene. The first forty minutes belong solely to the mothership Daleks, who must react according to their pre-recorded dialogue. The exception is Terry Molloy who, as the Emperor, has lines that are spoken real-time.

At around 8:15 the cellar quartet begins the scene that ends with the Doctor making contact with the Dalek bridge and locking into an image of the Emperor. The picture on his TV is a live feed from one of the cameras covering the bridge set, as is a corresponding picture the Daleks can see on their monitor screens of the Doctor's party.

All of the Doctor/Davros exchanges are done in narrative order, with pauses in between for Terry Molloy to gargle with more vegetable dye and have the make-up around his mouth refreshed. Ring modulation on his voice is changed too once the Emperor's shell opens to reveal the true identity of its occupant. During this verbal duelling cutaways are made to a display screen where blobs of light are supposedly representing the Omega device's progress through space. During editing these cutaways will be replaced by animation footage from Dave Chapman.

With less than five minutes to go until ten o'clock, production on Remembrance of the Daleks comes to an end as the Doctor avoids giving Rachel a definite answer to her question about the Omega device's fate. A tremendous number of achievements have been scored, but there is a lot of work still to do...



SHOREDITCH HIGH ROAD Friday, 8pm

Harry pulled the muffler tight around his neck and squared his old cap firmly over the thinning locks of his hair. He reached for the sandy-coloured duffel coat hanging on its peg and began pulling it on. It was a cold night beyond the misted up windows of his café, but thankfully there was no sign of the promised fog or frost. That ought to make choosing between bus or Underground a lot simpler when it came to deciding which service might get him to the hospital quicker.

Struggling a little with the taggles, Harry cast a last glance around the almost deserted café. Despite the agitation in his mind since that phone call from Royal London's admissions office he was concerned everything in the shop should be tidy and shipshape before he left.

He caught John in the kitchen staring at his reflection in the little mirror above the sink.

"Oi! I'm not paying you to admire yourself while there's jobs to be done!"

John turned and looked at him a little bemused. "I'm sorry?"

"The floor. I told you to sweep the floor. And I don't mean just move the dust around neither. I want that floor fit for royalty by the time I get back, though Gawd knows what time that's going to be. Now then, where did I leave my bloody ciggies..."

Moving forward through the arch from the kitchen, John regarded the broom handle clenched in his right hand as Harry bustled underneath the counter looking for his Woodbines. Finding them he crammed the packet into his pocket before lifting the counter flap and stepping out into the café parlour. He was in a hurry to be gone but old army training told Harry not to leave any loose ends untied. He turned back to face his assistant.

"Now look" he emphasised, pointing a wogging finger at the stocky Jomoicon. "I don't know what time I'll be back. It all depends what sort of state Mory's in. But I don't want you shutting up and going home until that happens, right? If I get a chance I'll phone, but otherwise you hang an here and don't score away any customers. There ought to be a few wanting a stiff cuppo after that last news floss, so keep the urn tapped up. Right, I'm off." With a last look at his watch Harry opened the front door and stepped out into the night, leaving John alone in the café with just the sound of the Home Service on the wireless for company.

John waited for the sound of footsteps to die away before he threw the broom down in disgust. Turning his hands over he looked at their dork, colloused texture while peripheral vision took in the drab dardiness of his surroundings.

"So I'm black again, huh? And from the look of this place, a long way from home..."

"Down right Sam, about five thousand miles minimum if these co-ordinates are anything to go by". A rectangle of light had suddenly appeared between two of the tables, and emerging through it was a man in his late fifties dressed in a bright yellow and orange chequered shirt and on only slightly less vivid pair of golfing trousers. He was carrying a small palm-top device that chattered a variety of bleeps and whistles as he aggressively punched buttons on its diminutive keyboard.

"You're in Limey-land" the newcomer continued, as the patch of light behind him faded back into nothingness. "Home of costles, cottoges and that game they play for five days without anyone winning - croquet. According to what Ziggy's got so far, you're in Landan, you're in 1963, and the date is... Omigosh!"

Sam, as the recent arrival had addressed John, looked up. "Omigash what, Al?"

Two more electronic bleeps pockmarked the air before Al replied, his voice adapting a more serious tone. "It's November 22nd, eight o'clock England time. That means we just lost a President back home, Sam..."

"And that's to do with why I'm here? Like this? I'm gonna change the course of the assassination from the grimey diner in the western hemisphere, nailed into the body of someone who, around here at this time, rates rather less respect than the overage family dog?"

Al pressed another set of keys before answering, viewing intently as more information scrolled onto the screen. "Not directly... You sort of covered the assassination a while back." A sudden thought dawned. "In fact, if Ziggy's correct about the date and time, you're sort of covering it right now, at the same time as you're here... And that means you are effectively a Sam Beckett II as far as beings on this planet, in this time zone are concerned... I wonder if that means there are two of me here now..."

"Look" snapped Sam, interrupting this mental meandering. "Does Ziggy know why I've leaped here?"

There was another round of chattering and button pressing. "It's not clear yet, Sam, but there is a 98% certainty that whatever change has got to happen will take place in this café tonight. What's more... it's looking as though the change has to be very significant, if fact... Jesus..."

Sam's eyes met those of Al, which had widened with incredulity. "What?"

"The end of the world, Sam. That's what you're here to stop; the end of the whole goddam world..."

Saturday, 2.10am

John took a sip from his teacup and winced. Mon, this stuff was strong. No wonder Brits were so stiff-arsed if this is what they had to drink all day. He'd thought about seorching out a tin of coffee, but all of Al's words were still sitting heavy in his stomach, deadening any impulse towards spontaneity.

So many missions now, so many combinations of luck and skill. So many hinge points in destiny's architecture where the merest soying of the wrong thing to the wrong person at the wrong time might put even further in peril that which it was Sam's responsibility to put right.

Him, and only ever him. God, he was tired.

Perched on a stool in the back kitchen, the body of John with the mind of Dr Sam Beckett sat with his chin propped on the top of Harry's broom. Apart from Al he had seen no one in this café since Harry's departure. They were all at home now, asleep or maybe still listening to news reports from Texas. John had turned the café's radio off. It was too depressing.

None of the pieces were fitting, that was the problem. And he was the biggest misfit of all. An unskilled black immigrant, that was what Al had said John was. The son of a Jomoicon cane cutter - a sugar plantation worker who had come to this country not ten years earlier in search of new hope and a new life. And what was that future? To push braams and wash dishes for bigoted employers with small purses and smaller minds. Who on Earth could this individual possibly meet in the course of the next 24-hours that his words or his deeds could influence? Harry's café was hardly going to be number one on the summit venues for Kruschew, LBJ or even the Queen of England.

Sam stored into the swirling surface of his teacup. Brownian motion, his dented memory recalled; the apparent random movement of particles within certain media - travelling, colliding, rebounding and moving off in new directions.

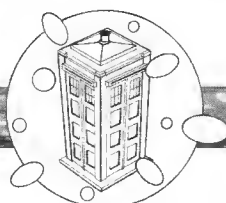
He smiled. Ask Harry to define Brownian motion and he'd probably tell me it was yet more immigrants moving to this country from the colonies. More change for the worse. Yet here was he, Sam Beckett, arguably the poorest candidate of all for arguing that moving minds changed more than moving bodies ever could.

A sudden ding-o-ling from the front door jolted John from his half-doing reverie. The return of Harry perhaps, or maybe just a late night cab driver inexplicably thirsty for some of England's finest murky, stewed tea.

Porking the broom he ducked through the kitchen arch, taking in the tired figure already perched on a stool by the counter. He was rubbing his eyes. Maybe an injection of Brownian Motion wouldn't be a bad idea after all.

John/Sam managed what he hoped was a welcoming smile, "Can I help you?"

Jeremy Bentham



"Thirteen years ago I was in the second year of senior school, and had escaped the first year's block. The form room was situated in the music building, a grey prefab box in a sea of cement paving slabs, the main school building teetering over us like a poorly balanced house of concrete cards. That first school-term was dominated by me scribbling Daleks in the back of my exercise book whilst ignoring some half-arsed Comprehensive School 'attempt' at teaching. Next to me in Maths classes sat Angus still several years away from his descent into true drug-addled cretinism. He drew Daleks too, even though he showed no overt fannish tendencies. There was a reason for this. *Doctor Who* was back. And for once, it was cool. For four weeks, before the more abstract pleasures of the Kandyman came along to drive the proles away, all my other classmates watched it too. This was the last time *Doctor Who* was considered really cool, an accessible and exciting series with wit, tension and big explosions. And it was all done on a budget well below average for prime-time drama. The BBC's excuses about insufficient funding are nonsense and they made the proof themselves, thirteen years ago. *Doctor Who* can be cool again, and it needn't take American co-producers to do it."

Mark Clapham

MUCH OF THE poetry of the romantic period is concerned with how recall and imagination can collide; resulting in 'memories' which conflate events and ideas, imposing the concerns and opinions of the present on the past; and running several events into one. Wordsworth called this "Remembrance"

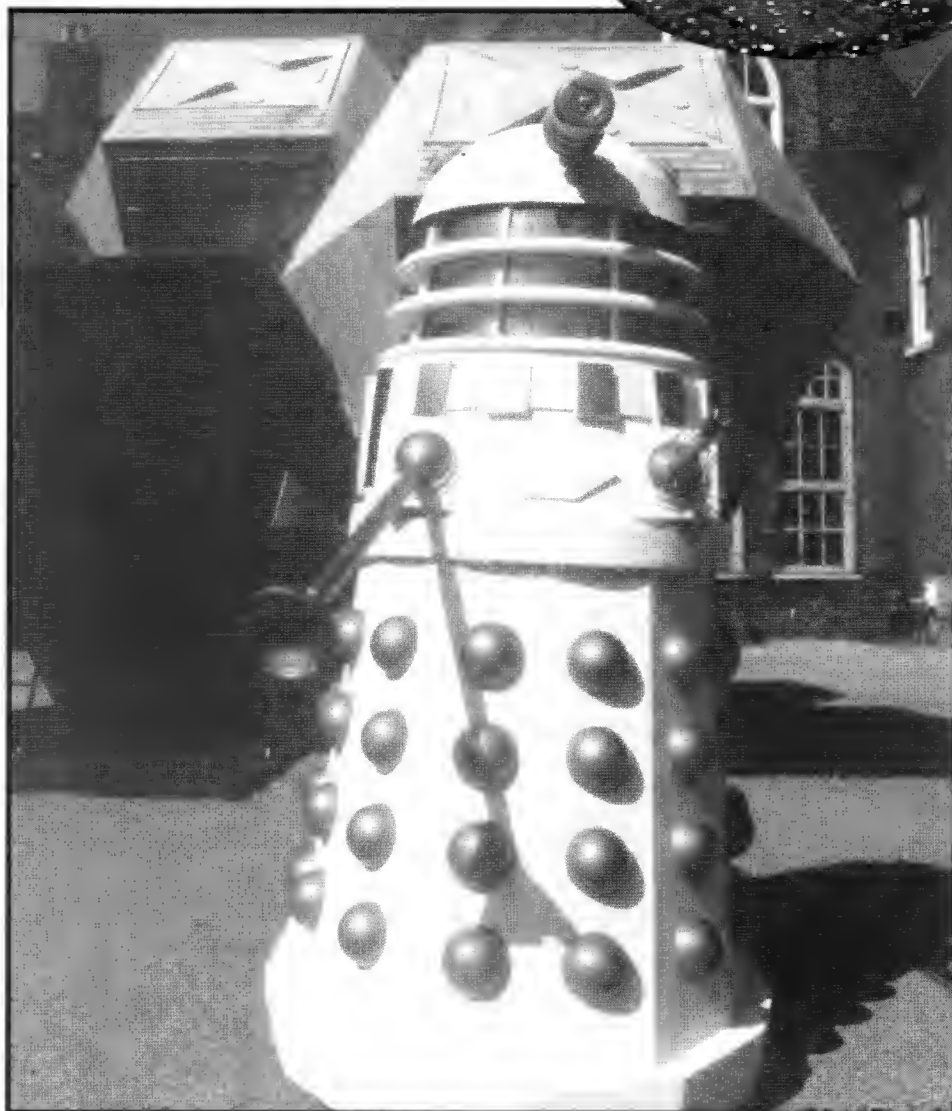
At the severe risk of appearing in *Private's Eye's* 'Pseud's Corner' then, we might say that the title of *Doctor Who's* final Dalek story is not some random appellation using the letter 'R' to keep it in line with the previous installments in fiction's loosest ever 'trilogy', but a well thought out heading for Aaronovitch's celebratory tale.

REMEMBRANCE OF THE DALEKS, you see, is what people think *Doctor Who* is like: the Doctor and the army are fighting the Daleks on the streets of our nation's capital. It's not true of course: memories of UNIT, both versions of THE DALEK INVASION OF EARTH, DAY OF THE DALEKS and THE INVASION cut and paste on top of each other to create some kind of mélange. A nostalgia for something that never really happened: Remembrance doesn't just give the public what they want: it gives them what they feel they've been somehow denied. They're lying to themselves of course, but the production never lets them know that. Give them the *Doctor Who* they think they're due, even if it was never really actually like that: even if it was never really this good.

The fans, unlike the public, *know* that UNIT never fought the Daleks in central London. Despite this *Doctor Who's* most ardent fans were fooled. Tat Wood called it 'pure smack after years on methadone'; fandom's worst and most shallow thinkers sharpened their pencils and insulted it by calling it 'Traditional'.

In REMEMBRANCE Ben Aaronovitch unobtrusively pastiches and perverts the Pertwee era in a way which is both fond and subtly biting. In both this and the first half of the Seventies, there's a military figure called Mike who's a simpering, patronizing fascistic little traitor; the army has a female scientific adviser whose been dragged down from Cambridge, and the troops are led by a strangely liberal, moustached member of the British establishment who is played (as Lethbridge Stewart was originally meant to be) by a man who was in *Upstairs, Downstairs*.

For fans, or indeed viewers with long memories, the Doctor's "Brigadier" slip is an in-joke, a nod to the audience that Ben Aaronovitch knows exactly what he's doing. To everyone else it's just a sign of the Doctor's well-known contempt for military authority; the fact is he doesn't really care what Gilmore's rank is. It doesn't matter. It's in such details that one can see this as one of the few *Doctor Who* stories that can truly be described as multi-layered. The celebration of the programme's quarter century is expressed by showing how *Doctor Who* is one of the few TV series to have been around long enough to reference itself as *history*. It can set a story



Remembrance of things past

Jim Smith, assisted by Mark Clapham and Eddie Robson, suggests that Remembrance is an appropriate title for a story which play on viewers' memories...

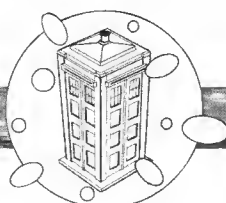
at the time of its own creation and it's *period drama*.

Not only do we have all this way-cool subliminal UNIT referencing, but try some of the following for size; seeing a Dalek Emperor akin to the one from *TV Comic*; *Who* legend Peter Halliday appearing in his first story since *CITY OF DEATH*; being tricked into thinking John Leeson is playing Davros and the confusion caused by people accidentally tuning into an episode of *Grange Hill* where Mr. Bronson is in league with the Daleks. On a silly level the fact that one of the RAF troops comes to attention too slowly

cannot help but remind you of *Dad's Army's* Lance Corporal Jones, and seems like a tacit admission that UNIT weren't ever really much cop.

Aaronovitch's grandest trick is to place Daleks physically in the playground, and have them chase the audience's identification figure around a school. In 1988 every child over five years old knew that Daleks lurked in the school playground waiting to exterminate you on your way home. Again he's telling you things that you always knew were true, reinforcing your own personal myths.

It's the beauty of Aaronovitch's script that hardly any of this seems tacked on; it adds to the story without baffling the uninitiated. It's all part of the richness



of **Doctor Who**, both in story terms and as a television icon. Having done his research into the series, Aaronovitch knows what he can get away with in **Doctor Who** and that he can get away with real innovation. He makes the Doctor asking Ace for explosives, Ace blowing up stuff and killer baseball bats legitimate parts of the Doctor's repertoire, all due to the confidence and skill of the writing and execution. Yep, *execution*.

We could go on about the script all day, but as much as we'd like to think **Doctor Who** was some form of pure drama propelled solely by the written word, it isn't, and it does help if the production values don't entirely suck.

Andrew Morgan serves the story well, and actually seems to understand how to pace a **Doctor Who** story. For a start, Morgan knows cliffhanger reprises don't have to be exact; every episode works in its own right, even down to Sylvester's whimsical aside at the end of Part Three. Dialogue flies back and forth at a frantic pace, and the character of Allison Williams seems to exist entirely to interrupt other people's discussions. Complex four way conversations occur early on to maintain interest, but are cut back later on so the story can be played out

to its conclusion in a dramatic and coherent fashion. Glorious shots include the Doctor throwing the earth into the open grave of the Hand, and the final argument between the Doctor and Davros expressed in uncomfortable, sweaty close up.

Now, the BBC finds it very hard to go wrong with period drama, and so it's unsurprising that all the Bedford vans and red phone boxes are present and correct. What is maybe surprising is that this is **Doctor Who**-so often artificial and theatrical, but here enlivened by details that make it seem, some-

"We'd like to think Doctor Who was some form of drama propelled solely by the written word, but it isn't, and it does help if the production values don't entirely suck"

how, more real. Ace's dressing gown, for example or the tall milk bottles and Ratcliffe's black star badge – tiny domestic things that makes all the difference.

Even more surprisingly the digital effects here are virtually spot on, from the flash of skeleton to the coffin's shadow, via the Daleks' innards and a full-size spaceship landing in the schoolyard, one of the most dazzlingly audacious tricks the series ever tried to pull off. Only the feeble explosion of the Dalek

mothership fails to excite. The physical effects guys go ballistic when allowed outside, blasting the hell out of everything, especially when our new friend the Special Weapons Dalek turns up. Even the – usually lame- indoor explosions work with the Daleks blasting doors down instead of cutting through them with their poxy oxyacetylene torches.

Ah, yes – the Daleks. For Aaronovitch the Daleks aren't real creatures at all; they're a physical expression of a form of evil very close to his own conceptions of what the worst that humankind has to offer is. Aaronovitch's Daleks consort with human anti-Semites and wage war on each other because, according to The Doctor, they are still too different from their own narrow ideas of what is 'pure'.

Ben Aaronovitch is, due to family considerations (and not unlike one of your authors), no stranger to the realities of racism; unfortunately he does somewhat simplify the moral issues at hand. In this story the Doctor's politics are straightforward as those of 'Militant', as Elvis Costello said: "If you're going to fight fascists, it's better to use a gun than a song". Whether he, or The Doctor, is right is not for us to decide here and in this review.

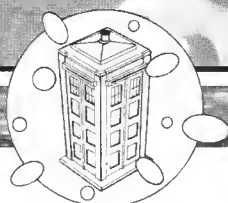
REMEMBRANCE'S Daleks also look fantastic, have guns that aren't rubbish for the first time since the Sixties and manage to climb the bloody stairs. The consistency of Dalek design in the story is impressive. Their ships and their transmats look like they were designed by Daleks for Daleks, unlike the spaceships they flew through the Seventies. The time controller is a plasma ball and that's completely in keeping with Whitaker era use of static electricity for everything, up to and including time travel and (probably) yoghurt manufacture. Strangely for the story where, more than any other, the Daleks are a concept, an idea, a fear, they seem more real than at any time since the Sixties. There's a reason for that of course: it's that fiction is more potent than fact and fear more solid than objects: "Remembrance" again.

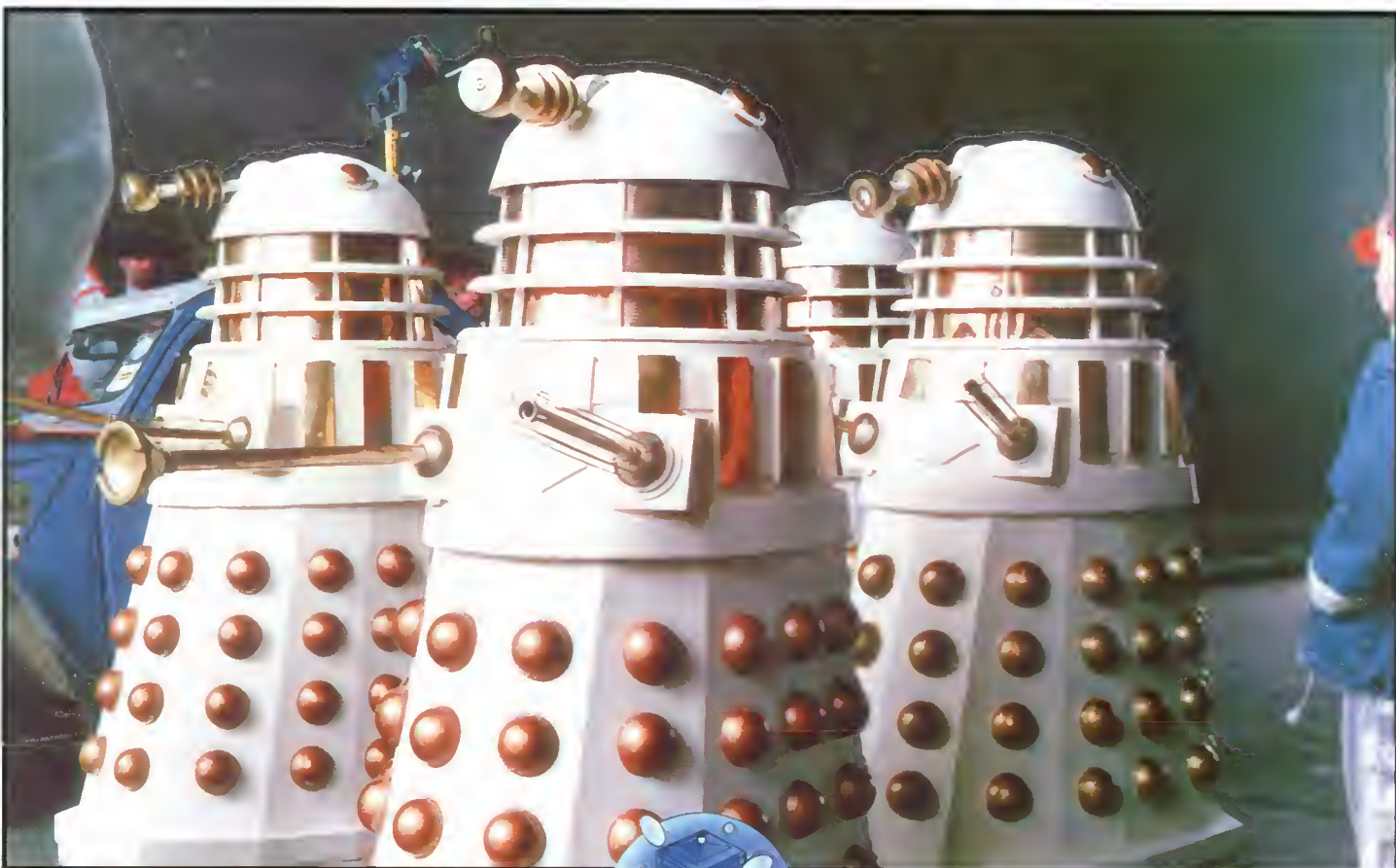
There are so many great moments in the serial that it's impossible to list them all. Early on in the story, Sylvester signs a docket and tries to steal the soldier's pen. Later he has another go at thieving someone's biro, and this time he succeeds; Mike tries to chat Ace up whilst pointing a sub-machine gun at her; We enter the café for the first time and hear The Beatles singing, but it isn't John or Paul, it's George, and the track is a minor album filler of exactly the kind that would find its way onto a juke box. The jolt of hearing The Beatles in their own time and place is as powerful to real people as 'Omega' is to the fans. Oh, and the scene with The Doctor and Joseph Marcel (one of the most famous people ever to appear in the series) may be the finest in all of **Doctor Who**.

At the centre of it all sits Sylvester McCoy, who is perfect in these four episodes. Listen to the way he says 'They're following me', or watch how his face lets you know when he's lying. Look at him raise his hat to the fleeing Dalek shuttle, and hear the uncertainty in his voice when he says "It's over". Or just watch him talk the last Dalek in the universe to death. As never before, and rarely since, he rises to the challenge of being **Doctor Who**. The role is sometimes seen as a straitjacket, something that restricts actors: here, one can see it drawing greatness out of McCoy.

A big chunk from AN UNEARTHLY CHILD is included in the 1963 edition of the BBC's **The Rock & Roll Years**. No explanation, no voiceover. It just comes after that footage of John Jr at JFK's funeral. By placing their story in that context, the context in which **Doctor Who** will always be rooted, Aaronovitch and Morgan convince the viewing public that they've been taken home, when in fact they're being given something of a concentration that they've never before experienced.

This, less obviously, but far more powerfully, than THE FIVE DOCTORS, is **Doctor Who's** Greatest Hits and, by God, we love it.





the sparkling path of the Hand of Omega in space.

Using Painthox's ability to process text electronically as well, Chapman created a gun-sight POV through a Dalek eye-stalk which had rows of Dalek lettering tracking left to right in sync with the camera picture.

Music & Sound

REMEMBRANCE OF THE DALEKS became the first *Doctor Who* story to feature a soundtrack recorded and broadcast in stereo. By 1988 the BBC was gearing up to begin transmitting in NICAM stereo, though for this year the only beneficiaries would be those viewers with NICAM-compatible televisions within range of the Crystal Palace transmitter; the most chosen for these experimental broadcasts.

Although recorded sound on location had been captured using mono equipment, it was treated during sypher duhning to produce a fake-stereo effect. Getting this right for the entire soundtrack entailed rehooking Sophie Aldred and Sylvester McCoy for one day to redub their conversations while driving the Red Four van in episode one. In the final version (echoing stereo re-edits of vintage *Goon Shows* which Radio 4 had been producing since the early 1980s) this placed the driver's speech in the left channel and the passenger's in the right.

A lot of effort went into this serial's soundtrack since it was, at the time, the only show apart from *Top of the Pops* being readied for stereo transmission. Even period touches were not ignored. The BBC's Grams library supplied sound effects such as a cemetery bell, overlaid during Mike's funeral, typewriters for the RAF office, glass smashing for Ace's dive through a window pane, and the mournful wails of factory hooters and ships' klaxons as ambient background noise to the Doctor's dawn visit to the café.

Dick Mills was kept on his toes too. His new Dalek gun blast sounds now had to travel from one channel to another, and other effects, such as a Transmat activating, had to be balanced so that the noise emanated from that speaker 'nearest' to the object's position on screen.

As well as a host of new special sounds, such as a loud electrical hum to go with shots of levitating Daleks to drown out noise from the chair-lift, some old favourites were reused as well. The two tone 'heartbeat' sound audible inside the Dalek mothership hailed from the very first William Hartnell Dalek serial. More recent was the pulsing warble of a Transmat working that was taken from the effects tape created for *THE ARK IN SPACE*.

One slip up was made in that a pre-recorded Imperial Dalek instruction to the Headmaster, telling him to follow and attack Mike in the graveyard, was not dubbed onto the finished soundtrack of episode two.

Keff McCulloch's skills as an arranger were called upon to provide music tracks that were both modernistic, as any *Doctor Who* should be, and yet flavoured with period authenticity. The first part of that brief was easy to achieve. Using his familiar array of emulators, digital samplers and synthesisers McCulloch created nearly 37 minutes of original composition, much of it underscored with an urgent drum-machine beat to add pace to the serial.

He re-configured his synthesisers a number of times to create sounds that were natural rather than hard electronic; sampling stringed instruments for action scenes, and even choral sounds for the sombre atmosphere of the graveyard: a track that included a few hars of the *Doctor Who* theme. He sampled xylophone notes to create a theme for Jasmine Breaks' sinister little girl, which emerged as a variation of the traditional "A ring a ring of roses" nursery rhyme. And as a tip to the Eighties, he created an overtly synthesised track of dance music for the cassette playing on Ace's ghetto-hlaster.

For the music of 1963 McCulloch brought in vocalist and musician Keith Murrell to help him create cover versions of several pop hits of the period. Between them they produced, in June, arrangements of Elvis Presley's *Return to Sender*, *Lollipop* (originally recorded by The Mudlarks), The Shadows' monumental hit, *Apache*, and even a reuse of an almost perfect facsimile of the track *Children's Favourites* that had originally been used in last season's *DELTA AND THE BANNERMEN*. Here the track was heard on the TV set in Mike's mother's boarding house.

As well as these cover tracks the *Doctor Who* office was able to license some Beatles music from their debut *Please Please Me* album, which was in the charts during November 1963. Specifically they secured agreements to use 37 seconds from 'Do You Want to Know a Secret' and 33 seconds from *A Taste of Honey*. Permission had also been granted to use 30 seconds from Boh Dylan's *The Times they are a Changin'* over the episode one pre-credits montage scene. According to John Nathan-Turner's published memoirs in *Doctor Who Magazine*, the protest song icon had given his permission free of charge as he so liked the programme.

In the event Andrew Morgan felt the sequence worked best without music, building poignancy purely through extracts from speeches by the Duke of Edinburgh, General de Gaulle, Martin Luther King and President John F. Kennedy linked with the brooding image of the Dalek Mothership.



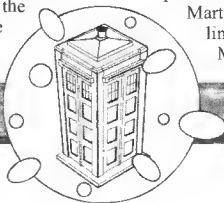
Post-Production

Quantel's latest version of their Painthox software paid huge dividends in the construction of post-production video effects for this serial. One new feature was the ability to automatically inlay an opaque shadow effect under any selected object: defining a point on the screen as the light source so that any shadows cast would move in tandem with movement of selected elements. In this instance one prominently selected artefact was the Hand of Omega coffin, which travelled with its own distinct shadow even under the overcast skies of Paddington Cemetery.

With a decision having been taken to largely do away with the traditional 'negative glow' from Dalek gunfire, Dave Chapman defined new guidelines for these extermination blasts. Instead of a travelling beam of light, he created a bolt of energy - blue for renegade Dalek fire, gold for Imperial weapons - with a bright halo visible as it blazed towards its target. Using Painthox not only could he zap any holt transversely across the screen, he could also have it shoot towards the camera, expanding as it went. Adding to the narrative, Chapman sized these holtis so that the renegade Daleks seemed to have more powerful armaments than their Imperial offshoots - but the Special Weapons Dalek had a cannon that could destroy anything in its path.

A 'negative effect' was retained for the sequence where Tip Tipping's soldier was blasted by a shot and hurled against a corrugated iron fence. For this one second of action Chapman drew, mapped and then hand animated, frame by frame, a negative skeleton image of the soldier. It proved a stunning effect, and one that Andrew Morgan and John Nathan-Turner both wanted, but the sheer amount of time it took to do ruled it out for reuse for every human extermination. Brisdon's pyrotechnics - and the viewers' memories - would have to suffice for the remaining three episodes. Although not an illustrator himself, Chapman knew how to scan photographic images into his system, electronically edit them, and then add them, usually with some form of animation, to the video master tapes. The partially materialised form of an Imperial Dalek mutant, seen semi-transparently in the glow of an activated Transmat, was just such a treated photo-montage, as was the outline of a near-materialised Dalek that the Doctor whirled to oblivion.

Other animations, produced by treating shapes through Painthox included a solarised coruscation around the dying Black Dalek, a shimmering radiance underneath hovering Daleks, the cone of twinkling diamonds emanating from the Doctor's jamming device, the sparks around Ace's hasehall hat, the zoom shot of the Dalek shuttle flying over Ace's head, and



To: Stuart Brisdon
Copied to: J.V.S.
Tina Smith
John Nathan-Turner
John Nathan-Turner
June Collins
June Collins

Following my memo to you of the 8th of March 1988 and the letter from John Nathan-Turner concerning your budget for Dr Who and the instruction given to you to keep within your agreed budget, I now formally write to you to instruct you to provide me with a written explanation as to why you overspent your agreed budget by £12,788.

I have spoken to you about this on a number of occasions and to date I have not received a written report. You are instructed therefore, to provide this comprehensive report to me by 8.30am on Wednesday the 20th of July 1988. I am not prepared to allow you to have 5 days to prepare such a report as I consider 2 days to be sufficient, especially as Tina Smith will have provided you with all the paper information you will need to write the report well before then.

This matter is now so serious that, unless your explanation satisfies both the Head of the Department and myself that you exercised competent control over your agreed budget, you will be required to explain more formally why you were unable to exercise that control expected of you.

John Nathan-Turner

To: June Collins
Copied to: John Nathan-Turner
Gay Gilhe
Tina Smith
Peter Pegram

I have received your memo dated the 23rd of June 1988 in reply to Tina Smith's memo of the 20th of May 1988 regarding Dr Who 70 - 50/225, 2221T.

I have asked Peter Pegram, Visual Effects Designer, and Tina Smith, Visual Effects Designer, to carry out a full investigation into the overspend that has occurred on your production.

It was made quite clear to Stuart Brisdon, the Visual Effects Designer, before he started work on this production that there were to be no unauthorised overspends and that any increase on his original quote would have to be approved by the production in writing. A copy of this instruction is enclosed for your reference.

As soon as we have received Stuart Brisdon's report and explanation of the overspend I would like to set up a meeting with yourself, John Nathan-Turner and Gay Gilhe to resolve this matter. I understand from Peter Pegram that because of Stuart Brisdon's current programme commitments, a report will not be available until the 20th of July 1988.

In the meantime, perhaps you would like to contact me if you have any further questions on this matter.

John Nathan-Turner

To: Stuart Brisdon, Steve Bowen, Perry Braden
J.V.S.
Gay Gilhe
Den Ops Man V.E.
Senior Designers
John Nathan-Turner
June Collins
Tina Smith

Further to the meeting which Tina Smith, and I had with John Nathan-Turner and June Collins on February 19, 1988, and following the letter to you all from John Nathan-Turner regarding the appearance now being attached to keeping within agreed budgets, I write to you to expect your clearly explaining that under no circumstances are you to exceed your agreed budget.

It is imperative that you discuss in detail with June Collins, the Production Associate, any changes, additions, extra requests or lack of information so that she is fully aware of the position regarding your work, and you must keep Tina Smith in touch with the same information. You must satisfy, and have clear agreement with, June Collins all costs and estimates before you undertake extra work, and must supply a full costing for the initial requests in any case, and agreement to proceed will come from June Collins.

Agreement with June Collins for budget changes will be in writing, and I must advise you not to exceed your agreed budget under any circumstances. If you do exceed your agreed budget without the necessary authorisation and agreement from the Production Associate, you will be held entirely responsible for any overspending, and will have to explain your actions to the Head of Visual Effects Department.

Please take my advice:-

- 1) Do your costings first.
- 2) Do not overspend your budget in cash or resources.
- 3) Get written authority from the production before you commit them to further expense.

John Nathan-Turner

Peter Pegram
Den Ops Man V.E.



Cuts

Extensive pruning was needed to all four episodes to get them down to a running length suited to the programme's time slot. Even then not one of these episodes came in at under 24' 30", the suggested optimum length for a *Doctor Who*. Indeed some episodes even had to lose part of their reprise sequences to achieve a fit.

PART ONE (26'17" cut to 24'33")

The pre-credits sequence for the 71 edit is longer than the TV version, and features a few more speeches, and a few (unidentified) songs before the Dalek ship zooms in... In the 71 edit, the opening shot is a longer version of Rachel, as she passes the TARDIS eating what appears to be chips, and the school sign shown onscreen does not feature.

The first scene in the cafe lost its end as Ace crosses to the counter and calls out "Hello?" Mike watches her from the table. Rachel and Allison's discussion about the Doctor back at Army HQ continued with dialogue not in the rehearsal scripts...

ALLISON: He certainly seems to have a detailed knowledge of the Daleks. And given that they are definitely not terrestrial it is possible that he isn't.

RACHEL: Not of this Earth? An alien?

ALLISON: I just wish he was a bit more obvious. You know, have green skin or antennae sticking out of his head or something.

The top and tail of the scene with the Doctor and Ace arriving at Coal Hill have been cut. In the 71 edit the scene starts earlier, and we see the van pulling up, and they jump out. The Coal Hill School sign seen in the opening post-titles shots of Episode One actually originates from this sequence:

ACE: Why are we here?

DOCTOR: This is where Rachel detected the primary source of the transmissions.

Ratchliffe's introductory scene has been topped: on TV where he uncovers the Dalek, which is hidden beneath a tarpaulin, the extended edit starts at an earlier point:

(RATCHLIFFE STANDS WATCHING AT THE DOOR OF THE WAREHOUSE)

RATCHLIFFE: Well done lads. Dismissed.

He then moves to the tarpaulin and pulls it off, as on TV.

PART TWO (26'45" cut to 24'31")

The first lost scene occurs at Mike's house: the soldiers have left, and the Doctor orders Ace to stay behind.

DOCTOR: Trust me.

ACE: Doctor.

DOCTOR: Yes?

ACE: You'd better explain when you get back, or...

DOCTOR: Or?

ACE: (WIELDING THE BASEBALL BAT) Things could get nasty!

(HE PLAYFULLY JABS HER NOSE AND LEAVES. SHE SWINGS THE BAT A FEW TIMES AND IS AMAZED AT THE POWER)

The scene following this was cut in its entirety:

(THE DOCTOR IS SEEN ENTERING THE TARDIS. THE SHOT CUTS TO AN INTERIOR VIEW OF THE PARKED VAN, WHERE MIKE, RACHEL AND ALLISON ARE SEATED. THE TARDIS CAN BE SEEN IN THE DISTANCE THROUGH THE SIDE WINDOW)

MIKE: I wonder what he's up to.

RACHEL: Who knows. His motives are alien.

MIKE: Meaning?

RACHEL: Meaning I don't think he's human.

MIKE: And Ace?

RACHEL: She's not an alien. You're all right there.

MIKE: Good. Well, I wouldn't want her to be foreign, would I?

(THE DOCTOR IS SEEN EMERGING FROM THE TARDIS IN THE BACKGROUND)

RACHEL: Ah, here comes the Doctor.

PART THREE (25'47" cut to 24'30")

A continuation of the scene where the Doctor rescues Ace and comments about about the Daleks not making "radical alterations to the timelines" was cut:

(THE DOCTOR INSPECTS HER LEG. HE TWEAKS HER EAR-LOBE)

DOCTOR: There. You should be able to get up and walk about now.

ACE: (ACE STANDS, HER LEG NO LONGER HURTS) Cheers, Professor. (SHE MOVES AWAY.)

THE DOCTOR PICKS UP HIS BROLLY, AND THE BASEBALL BAT, AND SWINGS ONE ONTO EACH SHOULDER AND FOLLOWS HER)

Later a shot of the hangar doors on the Dalek ship opening and the shuttle emerging from the Mothership was cut to reduce the launch of the shuttle from 24" to 7".

PART FOUR (27'52" cut to 24'33")

The most significant cut comes as the Doctor confronts Davros.

DAVROS: Ha ha ha ha. You flatter yourself, Doctor. In the end you are merely another Time Lord.

DOCTOR: Oh, Davros. I am far more than just another Time Lord!

Transmission

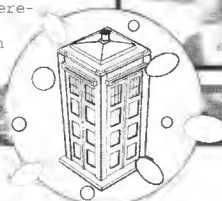
Determined to break the ratings doldrums that had beset recent seasons of late, John Nathan-Turner found his much-hyped season opener was in trouble before it had even been screened. By July invoices charged to the *Doctor Who* office revealed the serial had overspent its budget by nearly £13,000: a serious breach of standards in this new era of total cost accounting. The overspend was entirely down to Visual Effects provisions, but while Stuart Brisdon was carpeted for not exercising prudent control over his allocation (particularly given the budget memo that had been sent to all of Season 25's Designers back in February), overall responsibility had to lie with the Director. Accordingly Andrew Morgan was advised he could not work on *Doctor Who* again, and John Nathan-Turner had to seek ways of recouping his lost funds.

The first episode was shown to journalists on Tuesday 15th August as part of a Press preview for the BBC's forthcoming autumn season. As well as this episode Fleet Street got to see part one of *THE GREATEST SHOW IN THE GALAXY* plus a trailer for the season that featured extracts from three of the upcoming serials as well as some custom-shot footage from *SILVER NEMESIS*.

Press comment was largely favourable, particularly that of the *Sunday Telegraph* who printed a lengthy behind-the-scenes preview feature in their colour weekend supplement just before *REMEMBRANCE OF THE DALEKS* kicked off.

Less happy was John Nathan-Turner, firstly when he was advised he would again be directly opposite *Coronation Street*, except on Wednesdays this time, rather than Mondays, which was deemed a bigger night for audiences. His second blow was discovering thanks to Olympic coverage the season would start on 5 October, four weeks later than the original date of 7 September, around which he had based the entire structure of Season 25...

Nevertheless, despite this late start and very hefty ITV competition *REMEMBRANCE OF THE DALEKS* did pull good audiences. 5.35 million was the average per episode, the highest the series had achieved since (ironically), *REVELATION OF THE DALEKS* in 1985. It was a good start and boded well for a season that would now span into the key Christmas period, the first time *Doctor Who* had managed this since the Seventies.





Trivia and Continuity

Once Terry Nation had declined an offer to pen the novelisation, Ben Aaronovitch wrote a 160-page adaptation that greatly expanded on events as seen on TV. Working to an intended publication date of Autumn 1989, he developed an origin for the Hand of Omega, explained further the split between the two factions of Daleks, and introduced a character named Kadiatu Lethbridge-Stewart, later to feature in the Virgin New Adventures book range. Aaronovitch also took the opportunity to shift events in the story forward to the 29th and 30th November 1963.

During the period this book was in production the *Doctor Who* range of novels was purchased from the ailing W.H. Allen by Virgin Publishing. Electing to keep the Target label publication of *REMEMBRANCE OF THE DALEKS* was deferred until June 1990, when it appeared in paperback only with a cover by Alister Pearson. It was while this period of editorial handover was going on that Virgin discovered W.H. Allen had not actually secured permission from Terry Nation to publish the book after all. Any agreement discussed had been tacit at best. However, by the time this was known, the novel was already on its way to bookshelves.

BBC Video released the serial on tape in September 1993, as part of merchandise aimed to commemorate 30 years of *Doctor Who*. It was released simultaneously with *THE CHASE* and packaged together in 30th-anniversary commemorative tins, with an accompanying booklet written by Andrew Pixley. Four versions of these tins were produced, each with a different Dalek photograph on the base. Alister Pearson's book artwork appeared on the video's jacket which, for reasons of space within the tin, was a cardboard sleeve rather than the standard polypropylene case with paper sleeve.

Although *REMEMBRANCE OF THE DALEKS* has never, to date, been repeated on UK terrestrial television, it became the fourth release in the BBC's range of *Doctor Who* DVDs in March 2001. Among many extras on this disc were deleted scenes, commentaries from Sophie Aldred and Sylvester McCoy, out-takes and original trailers for the programme.

Other actors had been considered at various times for roles in this serial. Ian Ogilvy (*Return of the Saint*) was a possibility for Gilmore as was Neil Stacy. Stratford Johns was the first choice to play Ratcliffe. Peter Tilbury (the actor/writer creator of *Shelley*) was in line to play the Headmaster, and Mark McGann, brother of Paul, was in the frame to play Mike Smith.

The 2001 DVD release gained notoriety when some of the story's electronic effects were found to be absent. This was because the BBC 'Restoration Team' had tried to assemble the best quality source elements they could find for the digital transfer. In doing so they found better quality versions of some edits, but it was not until after the DVD was released that someone noticed these edits had not had effects such as Dalek ray bolts applied to them.

An LP and cassette of incidental music released by BBC Records in November 1988, called appropriately *The Doctor Who 25th Anniversary Album* (REB 707), featured two of Keff McCulloch's original compositions from this serial; *Cemetery Chase* from episode two and *A Child's Return* from part four.

Episode One's cliff-hanger was previewed on *BBC Breakfast Time* on the morning of episode one's transmission. This version, minus sound effects and music cues, was featured alongside a discussion about the show's 25 year appeal, with contributions by Sylvester McCoy and David Saunders, author of the *Encyclopaedia of the Worlds of Doctor Who* book series. In a continuation of the in-joke established during *DRAGONFIRE*, the Doctor at one point is seen to be reading a copy of *Doctor in the House* by Richard Gordon.

The name of the headmaster of Coal Hill Road

Secondary School, as noted on the signboard, was Mr H. Parsons. Curiously the Video Editor of this serial was Mr Hugh Parsons.

The Doctor's calling card, left atop the renegade Daleks' time controller, showed a gold question mark flanked by various Greek symbols. These 'names' were neither 'Theta Sigma' as referred to in *THE ARMAGEDDON FACTOR*, nor the symbols used to denote the Doctor by Malcolm Hulke in his 1972 book, *The Making of Doctor Who*.

There are many references to past *Doctor Who* serials. The Doctor asks Ace how much she knows about the Zygon's gambit with the Loch Ness monster, or the Yeti on the Underground. He refers to Gilmore at one point as "Brigadier". A device to jam Dalek brain-waves was first assembled by the Doctor in *PLANET OF THE DALEKS* to help him and the Thal Codal escape from a prison cell on the planet Spiridon. A Dalek Emperor was first shown on TV in the 1967 serial *THE EVIL OF THE DALEKS*, and Susan Foreman did indeed borrow a book on the French Revolution in *AN UNEARTHLY CHILD*. Stellar Engineer Omega's place in Time Lord history and his relationship with Rassilon are mentioned as is a resume of Dalek history from *GENESIS OF THE DALEKS* (although Aaronovitch mis-spells the name Kaleds as Khaleds in his scripts). The Dalek/Movellan conflict is alluded to, as is Dalek inability to think illogically and spontaneously.

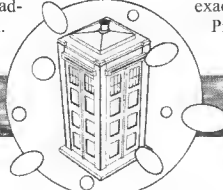
Dalek history: *REMEMBRANCE OF THE DALEKS'* place in Dalek history depends on one point: given that the Hand Of Omega undoubtedly travels into the future before detonating Skaro's star, is this the end of the Daleks or not?

Die-hard fans of *THE EVIL OF THE DALEKS* would say not, as the Dalek Emperor is resident on Skaro when the civil war leads to 'The Final End'. In his BBC novel *War of the Daleks*, John Peel explains how the Dalek Prime set up an elaborate deception to distract Davros if he were ever revived, whereby another planet was converted into a duplicate of Skaro, and an artificial enemy created for him to fight in the form of the Movellans. Hence *Destiny of the Daleks* was set on the false Skaro, Antalin, and it was on this planet that Davros won over his judges and gained his support after *REVELATION*. Finally, it was the false Skaro that the Doctor destroys in *REMEMBRANCE*. In effect, the events of *DESTINY* and all subsequent stories were a scam created by the Dalek Prime to distract Davros and the Doctor.

The other theory (and apparently supported by Ben Aaronovitch's novelisation) suggests that Skaro, as seen in *DESTINY*, is the deserted world created by the events of *EVIL*. The chaos caused by the first civil war and the loss of the central authority of the Emperor leads to a weakening of Dalek power that allows the Movellans to challenge them. In the aftermath of the Movellan victory described in *RESURRECTION OF THE DALEKS*, the authority of the Supreme Council (as mentioned in *PLANET OF THE DALEKS*) was broken entirely, as the Dalek race split into a number of factions, each loyal to a rival member of the Council (or Dalek Supreme), which competed to demonstrate their fitness to control the entire species through their achievements, the greatest of which is any victory against the pure-bred Dalek race's greatest enemies – the Doctor and Davros.

In rehearsal versions of his script, Ben Aaronovitch names the renegade Daleks as members of the Ven Gatrix Spex faction; pure amoeboid Daleks with vestigial limbs, opposed to the artificially more developed 'Bionic' Imperial Daleks created by, and loyal to, Davros.

During his speech inciting Davros to rash action, the Doctor names himself as, "President Elect of the High Council of Time Lords, Keeper of the Legacy of Rassilon, Defender of the Laws of Time and Protector of Gallifrey". Mention is also made of a ruling 'Quorum of Time Lords'. There had been talk among the writers that the Doctor should be revealed as part of a very old and very powerful body of 'old Time Lords', but this was a notion disapproved of by John Nathan-Turner. It's possible that the Doctor was lying in the hope of getting Davros to react exactly as he does, as the Doctor was deposed as President prior to *THE TRIAL OF A TIME LORD*.





An ADVENTURE In ~SPACE AND TIME~

CHECKLIST 3

The collected reference works
dates of first publication:
June 1982 to May 1983



25 - serial V - Jun 1982
Series Editor: Gary Hopkins
Cover art: Stuart Glazebrook

A special look at the Xmas episode, a cover designed to follow on from the previous issue, and an examination of the serial's visual effects.



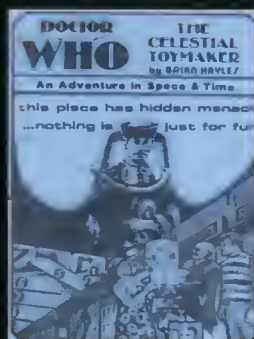
26 - serial W - Jul 1982
Cover art: 'Drog' Lengden

A profile of writer John Lucarotti and his contribution to Doctor Who. Trevor Wayne ponders the consequences of that ending to episode four.



27 - serial X - Aug 1982
Cover art: Andrew Martin

The Monoids profiled and a review of the short but memorable contribution of out-going Producer, John Wiles. Also 'tele-snaps' of the story.



28 - serial Y - Sep 1982
Cover art: Andrew Martin

Jeremy Bentham profiles the ToyMaker while a reprint from 'Radio Times' shows how to play the trilogic game. Expanded technical notes and the ToyMaker's riddles.



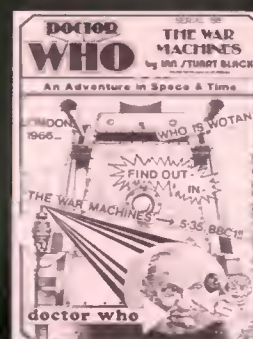
29 - serial Z - Oct 1982
Cover art: Stuart Glazebrook

A not-quite-serious review from Trevor John Wayne, a reprint of the 'Radio Times' feature and the Ballard of the Last Chance Saloon in full!!!



30 - serial AA - Nov 1982
Cover art: Stuart Glazebrook

Profiles of Steven Taylor and the leader of the Elders, Jano. The 'Radio Times' feature for 28 May 1966 and a bonus free photographic print of the Doctor's meeting with Jano.



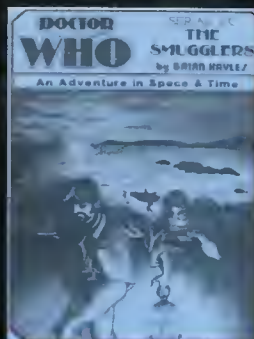
31 - serial BB - Dec 1982
Cover art: Andrew Martin

Featuring 60's-style graphics, this issue profiles Dodo Chaplet and reprints the full 'Radio Times' page from 25 June.



32 - series 3 - Dec 1982
Cover art: Stuart Glazebrook

Dave Auger on the Hartnell Years, William Hartnell profiled and reviews (with full credits) of 'Daleks: Invasion Earth 2150 AD' and 'The Curse of the Daleks'.



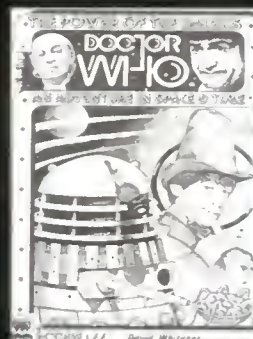
33 - serial CC - Feb 1983
Cover art: 'Drog' Lengden

Paul Mount on the first Doctor and Trevor Wayne queries who were the greater villains: the pirates or the smugglers? Also the 'Radio Time' feature from 10 September.



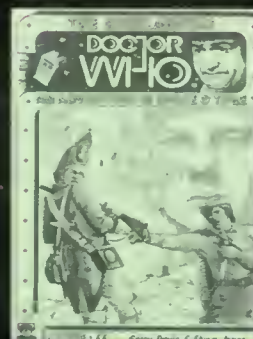
34 - serial DD - Mar 1983
Cover art: 'Drog' Lengden

A profile of General Cutler and an assessment of Kit Pedler's vision of the early Cybermen. Two pages of 'tele-snaps' and the regeneration as printed in episode 4's camera script.



35 - serial EE - Apr 1983
Cover art: Stuart Glazebrook

John Bok begins the 2nd Doctor's diary. Deanne Holding on the cosmic hobo, and how 'Radio Times' and the Press covered the arrival of Patrick Troughton's Doctor.



36 - serial FF - May 1983
Cover art: Andrew Martin

Trevor Wayne compares the story to historical fact, while a full page 'Radio Times' reprint introduces viewers to the new Doctor and to Scotland 1746.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

"I want to speak now, in this most restricted circle, about a matter which you, my party comrades, have long accepted as a matter of course, but which for me has become the heaviest burden of my life - the matter of the Jews.

You all accept happily the obvious fact that there are no more Jews in your province. All Germans, with very few exceptions, realise perfectly well that we couldn't have lasted though the bombs and the stresses of the fourth, perhaps in the future the fifth and even sixth year of war, if this destructive pestilence were still present within our body politic. The brief sentence 'The Jews must be exterminated' is easy to pronounce, but the demands on those who have to put it into practice are the hardest and most difficult in the world."

"I think I can say that it has been carried out without damaging the minds or spirits of our men and our leaders. The danger was great and ever present. For the difference between the two possibilities... to become cruel and no longer to respect human life, or to become soft and succumb to weakness and nervous breakdowns... the way between Scylla and Charybdis is appallingly narrow."

Extract from SS Reichsfuehrer Heinrich Himmler's speech to the Gauleiters, 6th October 1943.

AS THE OPENER of Doctor Who's silver anniversary season, REMEMBRANCE OF THE DALEKS can be forgiven for its abundant and gratuitous self-referencing. We have a story set in the 1960s, Coal Hill School and a junkyard owned by I.M. Forman, and Pamela Salem dressed up to look like Barbara Wright. We have the welcome return of the Daleks and finally of course, we have a BBC announcer making a none too subtle post-modern reference to the fact that *Doctor Who* is a television programme. None of these elements impede on the plot and for most fans were probably quite welcome.

In fact, the back referencing does not stop there, because REMEMBRANCE is quite clearly based on THE EVIL OF THE DALEKS. Both feature a trap being laid in 1960s London, both feature the Doctor using reverse psychology to achieve his aims, both feature people being mentally taken over by the Daleks, both feature the Human factor (in that a schoolgirl forms an integral part of the Daleks battle computer), and both appear to conclude with the Doctor duping the Emperor into destroying its own race. That however, is where the similarity ends, because whereas EVIL is a highly moral story, REMEMBRANCE possesses a total lack of morals and is intellectually bankrupt.

It's documented that Ben Aaronovitch has read the script for EVIL, but he's failed to understand its complexities. He has read the scene where the Doctor deceives Jamie into taking the Dalek test, and has thought, "Um, the Doctor can be a bit of a manipulative bastard when he chooses", then he has read the bit where the Doctor tricks the Daleks into destroying themselves and thought, "Um, obviously the Daleks are so evil, the Doctor has decided that they no longer deserve to live." He has then gone away with these two false assumptions and written a story where the Doctor sets a trap for the Daleks and virtually wipes the race out.

The assumptions are false because, although the Doctor does manipulate Jamie into taking the Dalek test, he has no other choice. The Daleks have made it clear to him, and the audience, that if the test doesn't take place they will exterminate "everyone in sight". Furthermore, if the Doctor told Jamie that his rescue attempt of Victoria was just a test to aid the Daleks, then Jamie a) might refuse to do it, which would result in extermination, or b) do the test in such a half-arsed way that he ends up getting himself killed. It's also important to note that, from an early stage, the Doctor is quite aware of the fact that as opposed to creating a race of super-Daleks, the Human factor distilled from the test results may very well humanise them instead.

As for the Doctor tricking the Daleks into

destroying themselves, again he doesn't have any choice in the matter. Don't forget, it is the Daleks, not the Doctor, who have set things in motion, it is the Daleks that have sought the Doctor out, and it is the Daleks who have engaged him in a battle of wits for enormously high stakes. As a result, they are found wanting and pay a terrible price, but it's a disaster they have brought upon themselves. The Daleks are destroyed by their own nature, the Dalek factor no less, defined here as their ridged desire, "to obey, to fight, to destroy, to exterminate." But even then, there is hope.

The closing scenes of the story feature the Doctor looking down on the burning Dalek city, and as the civil war rages on, he is heard to say, "The final end". But this doesn't mean that it's the final end of the Daleks, the Doctor could equally have meant that it was the final end to their evil, and that a new type of Dalek would emerge.

There is however, no such ambiguity in REMEMBRANCE. What you have here is the Doctor setting out with the sole intention of exterminating the Dalek race and reducing Skaro to a burnt-out cinder. It is no longer a case of the Daleks' evil being turned back on them, but rather the Doctor himself acting like a Dalek.

In GENESIS OF THE DALEKS the (morally suspect) Time Lords send the Doctor on a mission to Skaro to try and avert the Daleks creation. However, when it comes down to it, the Doctor finds himself unable to touch those two symbolic wires together and complete his task. Why? Because as he says, "If I kill. Wipe out a whole intelligent life form.

Then I become like them."

It's true that the Doctor does eventually blow-up the incubation room, but that is after the Daleks have taken control of the bunker. Destroying the incubators at this point is no longer an act of genocide, it has now instead become a delaying tactic, and not a particularly effective one.

The moral of GENESIS can be simply put; means can never be justified by the end result, because means are corrupting, and if you resort to using the same means that are employed by the evil you are fighting, then you become evil yourself.

In contrast, REMEMBRANCE gives us a portrayal of the Doctor which is totally at odds with the rest of the series. Here he is show as a callous hypocrite. A vengeful, irresponsible schemer.

He has become a man with a plan, and to achieve his grand design, people have become expendable. What is worse, the human sacrifices the Doctor makes in REMEMBRANCE could easily have been avoided.

The Doctor says that the Daleks have been following him, and that they are after The Hand of Omega.

If that's the situation, and he's so hell bent on mass destruction, why not collect the device and take-off for deep space? That way the Daleks will leave Earth and follow him. He can then programme the Omega device to vaporise both them and their home planet, and still be back in time for tea and crumpets.

See? No unnecessary heroics, no unnecessary deaths, and no threat to human history. Sorted!

But that's not complicated enough for the seventh Doctor. That's far too boring. Instead, the Doctor has decided that Davros should play the patsy, in that it should be he who unwittingly pulls the trigger on himself and the race that he created.

An interesting parallel can be drawn here, between the Doctor's confrontation with Davros in this story and that famous discourse in GENESIS. The latter takes the form of an intellectual discussion. Davros tells the Doctor that the Daleks are a force for peace, but the Doctor sees through this self-justifying rhetoric and exposes Davros' real motivation. The desire for power.

Conversely, in REMEMBRANCE, we have a childish slanging match, with the Doctor using

deceit and hypocrisy to camouflage his real desire for mass slaughter. Goaded Davros into activating The Hand of Omega in no way changes the fact that it was the Doctor who programmed the device in the first place. Davros' intention is to use it as a tool with which to transform Skaro's sun into a source of "unimaginable power", whereas the Doctor's intention is to use it as a weapon. It is the Doctor who turns Skaro's sun into a supernova, and it is the Doctor who has embarked on a deliberate plan of genocide. Setting Davros up, is just an extra sadistic twist of the knife.

Now we come to the subject of racism, and it is not an issue that is handled well in REMEMBRANCE. In fact, it peddles a very dangerous message indeed. Under the pretence of social morality, it is telling the audience that there is only one cure for people with racist views, and that is to kill them.

Mike is undoubtedly a racist by the standards of today (or even, 1988), although his views were commonplace in the 60s. He dies, and no tears are shed at his funeral. We are told that the two Dalek factions are fighting each other over racial purity (which is not true, it's a battle for power between Davros and the Dalek Supreme), they are therefore racist. They die. Ratcliffe believes Britain was fighting on the wrong side during the war. He is a racist. He dies. Skaro is a planet inhabited by Daleks. It's a racist planet. The planet is purified by fire. And along with it will perish all its inhabitants - Thals, rock-leopards, giant clams - as well as those of the twelve other planets in the system (if the TV21 Emperor can make an appearance, then all the other tales of Skaro from the novel, the annuals and the comics count too). But don't worry about them - they are in the same neighbourhood as the evil, racist Daleks, and are therefore beyond redemption.

At the Teheran conference in November 1943, Stalin proposed that once the war was over they should exterminate 50-100,000 German officers. Roosevelt diplomatically assumed that he was joking, but Churchill felt physically sick. If however, the Allies had taken Ben Aaronovitch's stance in 1945, there wouldn't be a German left alive today.

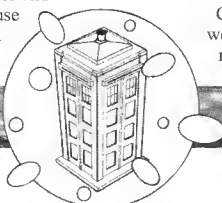
REMEMBRANCE has a good cast, is well acted and, for the period, some quite excellent special effects. Unfortunately it is these very production values that have allowed this story's hate-filled message to go unchallenged for so long, and in some fan quarters even to be embraced.

Swapping one form of hatred for another is not the answer. Racism is a great evil, yes, but it is born from two far greater evils: ignorance and intolerance. If you want to combat racism, then education is the key, and if you can't educate, then contain, but never, ever, make killing your final solution, because that's when you throw off your humanity and become a monster instead.

"You can judge a man by the quality of his enemies", says the Doctor in episode one. To a certain extent, yes, but you also judge a man by the quality of his actions, and here the Doctor fails on every count.

THE EVIL OF THE DOCTOR

Launching a new slot challenging the widespread views of stories, ALAN STEVENS takes issue with the morality of REMEMBRANCE OF THE DALEKS...





Who's company: Sylvester with Sophie and a Dalek

Who's dunit! Doctor and Daleks win TV reprieve

By NEIL CLEMENTS

DOCTOR WHO has defeated his greatest enemy—former BBC-1 chief Michael Grade.

The venerable time lord has been reprieved after being threatened with the axe by Mr Grade, who is now head of Channel Four.

And when he returns to BBC screens in the autumn, Doctor Who will take on his other deadly foe—the Daleks.

Mr Grade had threatened to scrap

the long-running science-fiction series, claiming it was too violent and lacking in humour.

But the new controller of BBC1, Jonathan Powell, is a fan of the programme. And he has said: "Carry on, Doctor."

Actor Sylvester McCoy, who plays Doctor Who, will get a new assistant. Ace played by actress Sophie Aldred.

or an



My Style

Dr Who girl JASMINE BREAKS



Interview by WILLA WILSON

She's got the Dr Who girl's look down to a science. Sophie Aldred, 26, is the new assistant to the Doctor. We asked her about her new role, her style, and her favourite things.

Stylish
FAVOURITE SHOP: Top Shop
FAVOURITE COLOURS: Red and blue
FAVOURITE FOOD: Pizza
FAVOURITE DRINK: Wine
FAVOURITE PERSON WITH STYLE: Michael Jackson

JUST when you thought they might be exterminated, the Daleks are back. And even Dr Who took his hat off to them yesterday. The TV doctor faced the axe under ex-BBC boss Michael Grade. But now Grade's switched off for a new series. The doctor, played by Sylvester McCoy, is facing the Daleks, with the support of Sophie Aldred, his new assistant.

Look who is back..

QUARTER of a century after their first appearance, the Daleks proved that one thing had not changed since the Sixties — their ability to claim column inches in the newspapers.

Tight security during their last outing, to IBM's headquarters on the south coast, had precluded the opportunity of a Press Call in 1985 during REVELATION OF THE DALEKS. But when cameras began turning at St John's School, Hammersmith in April 1988, John Nathan-Turner lost no time in bringing the nation's journalists together to catch a glimpse of his all-new gold and white Daleks, complete with full-size spaceship to use as a photographic backdrop.

Next morning, 12 April, all the tabloids carried quarter-page articles proclaiming, 'Return of the Daleks', 'Doctor, it's the Daleks Again' or 'Look Who is back'. Many reporters, including those writing for *The Mirror*, *The Sun* and *The Express*, could not resist the temptation of slinging in a few comments against the Doctor's other enemy, Michael Grade. Neil Syson who sought to prove cause and effect when he wrote in *The Sun*, "Michael Grade moved to Channel 4 last year, and the BBC immediately ordered a new Dalek drama." Neil Clements for *The Express* apparently concurred, adding, "The new Controller of BBC1, Jonathan Powell, is a fan of the programme, and he has said, 'Carry on, Doctor'."

Photo-coverage of the new story was extensive, with even trade publications joining in on the act. The journal for the Fire,

Health and Safety industry even printed a picture of a Dalek with the new MCCC thermal-imaging system that had been loaned to the BBC by Marconi to help with recording certain sequences. Greatest of all was, perhaps predictably, coverage by the *Fulham Chronicle* who turned over a full-page spread to the location work being done at Macbeth Street for their 21 April edition.

Six months later and the whole business started again as REMEMBRANCE OF THE DALEKS launched the 25th Doctor Who season on 5 October. The Daleks still rated strongly in the publicity, as did plugs for appearances by Karen Gledhill and George Sewell. Even 12-year old Jasmine Breaks merited half a page in the *Mirror Woman* section as this one-time leader of the Daleks was tapped for her insights into teenage shopping habits, make-up and dress-sense... Many of the other dailies concentrated their attention on the Doctor's latest assistant, Sophie Aldred, noting her ability to play a 16-year-old even though she was actually 10-years older. 'Lolita takes on the Daleks' screamed *The Daily Star* on 5 October, before adding that Aldred was intending to play the role dressed very tom-boy with a no-screaming, no-nonsense attitude.

Newspaper reviewers of the serial were less enthusiastic than the publicists. 'Bin those Daleks' suggested *The Mirror*, 'Great as it is to see our little tin friends from bygone years, I can't help feeling the Daleks' day is over. Compared with today's telly special effects, Dusty Bins with knobs on are rather

dull'. Antonia Swinson, reviewing for *The Express* was more mixed in her opinions; praising the re-introduction of the Daleks as a "...stroke of genius", while blaming Sylvester McCoy for not being Tom Baker. "He was the last of the real Doctors, who actually looked as if they knew what they were talking about. And I write this with all the authority of someone who once had a Patrick Troughton pin-up on the wall".

Sophie Aldred suffered no such comparisons, though her reception was also mixed. *The Express* noted her as, "...a plump little girl with a French plait and a ghetto blaster" while *'Today'* blazed, 'English actress Sophie Aldred has become an overnight sensation in the United States, thanks to Doctor Who'.

The publicity worked and Sylvester McCoy's first story of his second season

stormed in with an average audience rating of 5.35 million viewers per episode, the best show had achieved since the last time the Daleks were on-air in 1985, and all despite continuing stiff opposition from *Coronation Street* on ITV. Indeed, the figures were the best for any programme up against *The Street* in that time slot.

Doctor Who was back in time for its silver anniversary year, and as REMEMBRANCE OF THE DALEKS powered ahead to win both the Marvel Comics and DWAS season polls in 1988, it looked for a brief time as though the programme's woes had been laid to rest at last. To quote again from Antonia Swinson's review, "Doctor Who is a glorious sci-fi pantomime, a British institution which should be around for another 25 Earth years at the very least!"

DOCTOR! IT'S THE DALEKS AGAIN

Monsters zap TV chiefs' ban

By NEIL SYSON

LOOK out, Doctor Who—your enemies the Daleks are back!

Like the intergalactic bad-boy (Dr Who) the 25-year-old programme itself bowed to Doctor of the new when James Bush chief Michael Grade stated it was being "violent and humorous".

But Mr Grade moved to Channel Four last year and the BBC immediately ordered a new Dalek drama.

Remembrance of the Daleks—launched for McCoy on the time travelling Doctor—is being filmed at Hammer Smith, West London.

Battle
The Daleks are so evil as ever, but they have swapped their old metal panache for a gold and white look.

Across Sophie Aldred as Ace, Dr Who's latest assistant, is being filmed at Hammer Smith, West London.

A BBC spokesman said: "Doctor Who and the Daleks is a tried and tested formula which has succeeded every time. The Daleks still have a massive following even though they have not been seen for a few years."

Dr Who and the Daleks

PRIME TIME

**** TODAY Wednesday October 8 1988 31

Sophie, you're an Ace



ENGLISH actress Sophie Aldred has become an overnight sensation in the United States, thanks to Dr Who.

The 16-year-old who plays Sylvester McCoy's new assistant Ace is being bombarded with invitations to attend conventions of fans in America.

"I find the whole thing overwhelming," she says. "It's like suddenly becoming a movie star."

She has already attended several British conventions and next month goes off to New York, where Dr Who has the most time in six nights a week.

"I tend to worry about

Dr Who's new assistant Ace (BBC 1, 7.30pm)

these slightly obsessive people," she says. "Most of them are in their thirties. They ask the most obscure questions. You needed a PhD to Dr Who to answer them all."

Sophie's big break came at the end of last year's series when she was chosen to take over from supertop Bonnie Langford.

Until then, youngsters knew her as presenter of the BBC children's programme *Cartoons*.

After doing just three episodes of the series, she was hit by a letter from a fan who wanted to know how to get a job on the show.

"The boys write me letters about their problems with girls," says Sophie. "I've become a sort of teenage agony aunt."

She and the Doctor are off on their time travels again tonight, battling again with the Daleks.

"I was so scared of them as a child," says Sophie. "When I first heard one speak in rehearsal, a chill ran up my spine." The spell was broken, however, when the cast disappeared for a tea break.

"There was a Dalek standing there all alone," she says. "Then suddenly a little voice from inside said, 'Please sit someone me out. The poor man was trapped in this thing."

FAM FRANCIS



Ace has got it taped

★ MUSIC goes everywhere with Ace. Dr Who's latest assistant, who runs from problems. She has a go—in fact, she's ace.

Dr Who's new assistant Ace (BBC 1, 7.30pm)

RUN IT AGAIN.

Overlay temporal distastion." The holographic display blinked for a moment before restoring the image of a dense starscape, dominated by a nandescript star at its centre. But this time an isachronal map had been superimposed, showing the temporal distastions that threaded their way through the star system. All was calm: slight dimensional torque was twisting the three-dimensional lattice of isachrones around the star, but that was understandable so close to such a gravity source.

Then the isachrones began to curdle and strain. On the edge of the star system, something was emerging from the vortex. Something so powerful that it was tearing the space-time continuum apart, yielding energies that even eclipsed the star.

Within seconds, the isachronal lattice had been plucked like a harp as the new arrival streaked at lightspeed – straight towards the star.

"Shaw annotated stellar cross-section." Another halosphere materialised alongside the first; this one showed the star sliced in two, different colours representing the different layers from the yellow at the core to the dull red of the chromosphere. It was a standard Population I star, no different from countless others across the universe: it had ignited five billion years ago, and would undoubtedly burn for another five billion. Undoubtedly. A series of glyphs indicated that the visitor had lodged itself in the very centre of the core.

"And now it begins." The colours in the star began to change. For a brief moment the core was a blinding white – according to the annotation, it was being flooded with neutrinos. Then it darkened, from yellow to orange to red. The hydrogen fusion reaction had been accelerated by the neutrino release: it was now happening millions, no, billions of times faster. The core began to collapse as the hydrogen exhausted itself into helium, the helium became carbon and oxygen. Seconds later, nothing but iron was left in the collapsing core.

With no fusion reaction to prevent the star's mass collapsing in on itself, the iron core was compressed until it was nothing but neutrinium; the remaining shell of plasma and gas was forced outwards in a supernova that consumed the inner planets and laid waste to the star system in an inferna of radiation. One halosphere showed a lifeless starscape; the other, the tiny dark blue cross-section of a neutron star.

On Gallifrey, he had a name. He had a title and a position of rank. But here, in the secret meeting place of the Celestial Intervention Agency, he was the First Speaker.

"End both displays," he ordered. "There can be no doubt. Skara is no more. And

once the heart has died... how long before the body follows?"

"He finally did it. After all this time, he finally did it!" The Third Speaker's excitement was unbecoming, but understandable. The Doctor had destroyed the Daleks, finally completing a mission he had been assigned a very long time ago.

"There is no doubt that he used the Hand?" asked the Second Speaker. "He is very resourceful."

"Nane. Indeed, the Manitors are reporting that an energy source indicative of the Hand of Omega is on a direct course for Gallifrey. It looks like the Doctor has sent it home."

"And about time too," muttered the Observer. "He should never have been allowed to keep it. Far too dangerous. And far too important to us." She ran a hand through her long blonde hair.

"Your feelings concerning the future of Gallifrey are well known, old friend," answered the First Speaker. "But we now have nothing to fear. According to every single Matrix projection, the only race that could have threatened our supremacy over time were the Daleks."

"So you say, First Speaker," said the Observer.

He gave her a silencing glance. "When we dispatched the Doctor to Skara, we set him three tasks: to destroy the Daleks; to weaken the Daleks; or to discover some weakness that we could use in the Time War that the Matrix considered inevitable. He succeeded in the second, but in a way he – we – could never have predicted. Thanks to the Doctor's very presence, Davros was prepared for his betrayal and survived his assassination. And Davros' survival altered the timeline of the Daleks: far from being a unified force, they splintered into factions, fought internecine wars... the possibility of their attacking Gallifrey was reduced tenfold."

"But they were still a threat," said the Observer. "The enemy."

"With the destruction of Skara, with the destruction of their Emperor, there is no co-ordination, no centre. The Daleks that are left have no purpose, no direction. Even Davros cannot recreate them: other races will be watching, waiting... The

Daleks can never again assail us – the Matrix confirms that."

"We must be ever vigilant!" The Observer protested.

The First Speaker raised an eyebrow. Even in the darkened places of the CIA, there were protocols and procedures to be followed. "Which is why we are here, Lady President. Have no fear: Gallifrey shall remain both supreme and sacrosanct."

"I have seen the latest Matrix projections, First Speaker," she replied. "There is an uncertainty now. A nexus of uncertainty that the Matrix cannot penetrate. What if there are others out there? Others that will fill the place of the Daleks?"

The First Speaker gave her a reassuring smile. On Gallifrey, she may be Lady President Ramana. But here, amongst the cabal of the CIA, she was exactly what her title indicated. An observer. With no authority.

"Then we shall deal with them, My Lady. We are the Celestial Intervention Agency, after all."

The universe has an innate balance. For every action, there is a reaction. For every change, there is a counter change. Balance in all things is the cornerstone of existence.

Thanks to the actions of the Time Lords, the threat of the Daleks had been neutralised. Time had been changed. Many races that would have forged alliances because of a common enemy remained at war, but many other races got the chance for peace. The overall balance was maintained.

Apart from Gallifrey. By setting itself up above all of space and time, it had made itself a target for the whims and caprices of destiny. It had managed to destroy the Daleks, that was true. But it had also removed the counterweight that the Daleks represented.

The universe didn't like that. It didn't like that one bit. Another counterweight would have to be found. Another Enemy...

Gallifrey died in a maelstrom of temporal energies that tore through history, altering and rearranging, changing and refarming.

The constellation of Kasterbarous convulsed as it suddenly discovered that there never had been a planet called Gallifrey. Ever. The Time Lords had been excised from history, surgically removed from time and space.

Many of the consequences of their actions would remain: as the universe healed, it took the path of least resistance and made others take the place of the missing Time Lords. Races would be destroyed, races would be saved, but by others – not the Time Lords. Causality had been re-stitched into a new tapestry. Balance had been maintained. The universe was satisfied. But did Time still need Lords?

Only Time would tell. It always does.

Craig Hinton

Magazines

Antonie Killer 1 (1989, Helen Stirling reports a rumour that the original storyline was by Alan Moore; Andrew Cowper feels that many elements are exploited at too late a stage for the general viewer; the Dalek factions, Katic's motives, the Hand of Omega)

The Black Pyramid 8 (1989, Keith Tapping suggests that the hi-jacking of the van derives from THE INVASION; the relationship with Mike is a schoolgirl crush, and out of character; it serves the narrative function of making Mike seem all the worse when he turns out to be a fascist sympathiser) Bova New World 2 (1991, Ted Wood notes similarities with the abortive Season 17 story SHADA: both deal with Time Lord relics with awesome powers sought by various parties, and both also refer obliquely to Doctor Who as an institution) Celestial Toyroom (1988, Brian Robb suggests that each episode has its own distinctive feel, and each introduces a new type of Dalek)

Celestial Toyroom (June 1991, Quoting the Panopticon Net computer network, it's suggested that when Ace catches her foot on something off camera in a reference to how Barbara does in the unused pilot version of the episode which may suggest that this was used for research rather than the transmitted version)

Circus 2 (1994, Daniel O'Mahony condemns the story as a fantasy about being able to make big explosions; as such, the story is immoral, talking the Black Dalek to death is a 'sodistic murder')

Cyberman 2 (1989, Ian Berriman notes that new ideas and shocks are introduced in each episode)

Cyberman 4 (1989, Ian Berriman notes that Gilmore's troops continue to use bullets rather than moving over to rockets long after they know that bullets are ineffective against Daleks)

DWB 48 (1988, Val McGrimmon notes that the script overran) DWB 67 (1988, Nick Cooper notes problems with the idea that the Doctor had a role in creating the Hand of Omega)

DWB 69 (1989, Douglas Strong suggests that the Doctor's list of titles is bluff to talk himself up when confronting Davros) DWB 113 (1993, Anthony Brown argues that Sylvester McCoy's view that the Doctor should talk the Dalek to death rather than blast it to a pointless difference: either way, the Doctor is deliberately causing the death of a living thing)

Doctor Who Magazine 140 (1988, John Nathan-Turner calls REDEMPTION 'a strong action story')

Doctor Who Magazine 145 (1989, Stephen James Walker thinks it odd that the scientists are women in this era; and notes references to AN UNEARTHLY CHILD, including Ace's confusion over decimal currency)

Doctor Who Magazine 146 (1989, Stephen Wyatt thinks that Aaronovitch re-created the Daleks 'like God' to serve his own ends)

Doctor Who Magazine 147 (1989, Ben Aaronovitch interview. He didn't intend to write a Dalek story until asked to; the commission was late because they did not know whether they would be allowed to use the Daleks; the lack of TARDIS scenes from the past made the computer was a red herring; he intended to hint at Davros's presence, the rationale for which was only thought of late in the day. Davros's survival was a condition imposed by Terry Nation. Mike's treachery was something he thought of while writing episode three, but which had to be revealed earlier through rewrites as there were already too many revelations late in the story; Andrew Moffat did much to make the scripts. Cuts here; in ed scenes which echoed ATTACK OF THE CYBESSES's junkyard jokes, one in which Mike learnt the name Dalek, the Vicer's first scene and one where the Grey Daleks attack the cafe and kill Harry. Aaronovitch disliked the final scene of the Doctor talking the Dalek to death as it was too similar to DRAGONFIRE; he deliberately conceived the military taskforce as a precursor to UNIT)

Doctor Who Magazine 149 (1989, Tip Topping says that he and Andrew Morgan had to develop a reason why Embury would let Mike Smith out of his sight and so give him the chance to escape. It was Topping who suggested that he should go to make a cup of tea.)

Doctor Who Magazine 152 (1989, Andrew Day draws a contrast with GENESE OF THE DALEKS, which combines realistic violence with a moral dilemma about taking violent reprisals; in this case there is no realistic violence, yet the Doctor's reprisals against the Daleks are ultra-violent. This is morally wrong.)

Doctor Who Magazine 162 (1989, Maxwell Rowan speculates that the Daleks called the Doctor to it upon the approach of the Daleks)

Doctor Who Magazine 179 (1991, Alison Jacobs feels the tale has 'an air of reality', as if presenting something that actually happened)

Doctor Who Magazine 265 (1998, Kate Orman suggests that it is an anti-establishment story: the Doctor and Ace are shown to be independent of the human forces, the villains form their own alternative 'Establishments', and the Establishment characters' usefulness is limited to being a supplier of equipment and information; she notes that saving the human race is not a matter of fundamental importance: the story is centrally concerned with events on wider cosmic canvas, in which human beings are marginal and insignificant; she notes that the set-up is an inversion of UNIT: in the UNIT stories the establishment is the Doctor's employer, whereas here it is unable to cope and dependent on him)

Doctor Who Magazine Summer Special 1991 (1991, John Nathan-Turner describes how Gilmore got his nickname)

Enlightenment 31 (1989, Keith Goach notes that the pre-titles extracts are from the following speeches: President Kennedy of the Berlin Wall; President de Gaulle proclaiming the 5th Republic; Martin Luther King against racism (the last being especially important given the story's theme). It is unclear why the Kennedy speech is included; Martin Wiggins dislikes the links to AN UNEARTHLY CHILD: in its attempt to incorporate material such as the Omega Device into a setting which claims to derive from the past of the series, it is 'a sad distortion of the original ordinariness of AN UNEARTHLY CHILD, a fine episode that was self-contained; he says the characters lack any relation to real life: there is no-one who is a normal everyday person caught up in the action') Eye of Harmony 2 (1992, Daniel O'Mahony notes that a scene showing the Doctor getting a telepathic warning from the Hand was cut; this is how he knew the Daleks had it; he notes loads of anachronisms, down to the sauce battles and thinks the story 'pulp television' and a self-indulgent assembly of continuity references)

Fan Mail 1 (1989, Paul Ferry notes that as the Doctor knows the outcome of Harry's wife's pregnancy, he has already visited Earth soon after these events took place; so why didn't he complete his unfinished business then? he suggests that the Doctor's miscalculations are due to Davros's insanity – the Doctor had been assuming he would act sensibly)

The Fontaine 2 (1989, Stuart Gilbert notes that Gilmore is in uniform when he asks how the Doctor knows they're from the army)

Foze 19 (1999, Tim Worthington thinks the story is 'retro drama', anticipating the 1990s genre which included nostal

gic series such as **Heartbeat** and **he Darling Buds of May**.)
The Frame 14 (1990, Tot wood thinks the story develops the Daleks in a post-modern fashion, playing its portrayal off against our memories of the original tv versions; Tim Robins suggests that the attempt to unite audience memories of the Daleks on screen and in the TV Century 21 comic strip with contemporary political concerns reflects the revival of **Batman** in **The Dark Knight Returns**.)

Frontios 9 (1993, Amanda Murray feels the amount of action leaves little room for character development; the funeral scene is absurd; although the vicar is blind, how can the Doctor be sure that nobody else will notice the floating coffin?; The dialogue is poor; the sentences are too long, and there is a tendency to verbosity.)

Global Communications 4 (1989, Jonathan Collins suggests that the scrapyard scenes have a stylistic resemblance to the digging scenes of **Quatermass and the Pit**; there is a military presence, crowds trying to see what is going on, and a lone expert who understands what is going on.)

Glory Days 10 (1992, Stephanie Blair notes a tone is one of 'po-faced gravity'.)

International Electromatrix 2 (1988, Gordon Ridout states that the reference to Quatermass was originally written for Gilmore; Tom Salinsky notes that we are encouraged to think that the bottle computer is Davros; so that the revelation that it is actually the little girl makes us forget Davros; this adds to the surprise when Davros does actually appear.)

Junjor 3 (1990, Peter Griffiths suggests that the Doctor was a technician who was installing the prototype Device in the TARDIS, which he later stole; he was hiding the hand not from the Daleks, but from the Time Lords)

Metamorph 2 (1991, Andrek Karczewski notes a failure to emulate the dark, chiaroscuro feel of a lot of early 1960s images)

November Spownded a Monster (1996, Alistair McDow and David J Dorlington think the story attacks '60s nostalgia, by exposing the room of the period; they are shown as the bad old days. This is a means for the series to exercise its own post.)

Paisley Pattern 42 (1993, David Dorlington suggests that Remembrance initially appealed to fans relieved at a return to action story-telling after Season 24, but offers less on repeated viewing than other stories of the era)

Private Who 13 (1988, Ben Aaronovitch interview, he details elements of the brief: that no character should ever get captured; that the Doctor should be central; that he and Ace were to be kept together for most of the time; and that there should be no corridor scenes. The aim was to do an anniversary story, but not one that teamed up the Doctors, hence the 1963 setting)

Second Dimension 1/2 (1988, Tony Miles spots a significance to the Dalek colours in racist philosophy: the renegades are black and grey, while the Imperials are a white and gold, echoing the white skin and gold hair of an idealised Aryan race)

Second Dimension 2/10 (Terry Molloy believes the Daleks' hovering is a development from Davros' hovering in the previous Dalek story, which was his own suggestion.)

Second Dimension 3/3 (1990, John Cotton notes that in **The Doctor's Assassin**, the Doctor even needs reminding of the ancient myths of Rassilon, yet know he knows about a genuine piece of hardware from that time; Paul Gilbert debates the dating of this story and **AN UNEARTHLY CHILD**, noting that the latter needn't actually have taken place in the week it was shown)

Skor 7 (1993, Covan Scott feels the blind victim, unaware of the true nature of the burial, is a symbol of a church out of touch with life)

Sonic Screwdriver 10 (1996, ason Beresford suggests that Remembrance must actually take place in April 1963, during British Summer Time and soon after the release of the two Beatles songs heard on the jukebox (Do You Want to Know a Secret and A Taste of Honey, both released on 22 March). This would mean it takes place before the events of **AN UNEARTHLY CHILD**, in which the Doctor presumably realised to check that he would have carried out his plan at some future date; this would explain how he knows that Hany's wife would have twins.)

Spectra 8 (1990, Rowland Darby thinks it is appropriate that the Doctor should watch Davros on a 1963 black-and-white tv set, and that Ace, trapped in the Smith living room by the little girl, should hide behind the sofa; he notes that the presence of mysterious alien artefacts and parodies of the Brigadier are similarities to the then unproduced **Battlefield**; he identifies the quotation about the Daleks being able to see a sparrow fall from a great distance as deriving from Alexander Pope on God: 'Who sees with equal eye, as one to all; A hero perish and a sparrow fall'.)

Starburst 123 (1988, Ben Aaronovitch interview; he mentions the ban on TARDIS scenes and thoughts of including the Ogrons and Thals; he felt there was a problem in making the Daleks interesting; he thought of creating Daleks with esprit de corps, but this couldn't work because of the problem of dialogue: a scene of two Daleks talking together is boring. Instead he decided to include Dalek politics He wanted to give an impression of a great many Daleks, saw them as 'indiscreetly clever' and tried to keep their dialogue 'short and snappy'; the theme of fascism was unconscious and grew naturally out of the Daleks' attitudes; he approached it as a war movie, albeit one in the style of **All Quiet on the Western Front** (1930) rather than **The Green Berets** (1968))

Starburst 126 (1989, Paul Mount feels the story degenerates into runaround and 'ponderous Dalek gun battles')

Starburst 127 (1987, Andrew Morgan interview; he felt the story was over-complicated)

The Sun Makers 1 (1989, Karen Gledhill interview; she says that at one point it was mooted to cut the character of Allison, but Aaronovitch insisted on retaining her in order to maintain a strong female presence rather than a male military unit with a token woman in Rachel; she notes that some of Rachel and Allison's lines when being ordered around by Gilmore were ad libbed)

Tarriel Cell 2 (1989, Jonathan Burt is one of many to point out that the French Revolution book is a continuity error: it's in the wrong classroom, and Susan took it with her back to the TARDIS)

Timelines 4 (A theory argues that Remembrance might take place before Revelation, with the Imperial Daleks coming from Necros, but points out the flaws in this idea)

Timetream 1 (1988, Steve Worman thinks Gilmore a straight-man)

Tranquil Repose 5 (1988, Andrew Morgan saw the Imperial Daleks as the more evil faction of the two)

An Unearthly Sheep (1988, Andrew Thompson says that the story was commissioned by John Nathan-Turner)

REMEMBRANCE OF THE DALEKS

Series Twenty-Five Story One Serial 151 Code 7H

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Ben Aaronovitch
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Andrew Morgan

Cast

Rachel Jensen [1-4]
 Allison Williams [1-4]
 Group Captain Gilmore [1-4]

Sgt Mike Smith [1-4]
 Ratcliffe [1-4]

Harry [1-3]
 Sergeant Embery [1]

Headmaster [1-2]
 John [2]

Martin [2]
 Vicar [2]

Private Kaulman [2]
 The Girl [1-4]

Davros [4]

Small roles:

Emperor Dalek [3-4]
 Black Dalek Operator [3-4]
 Dalek Operators [2-4]

Dalek Voices [1-4]
 Computer Voice [1-4]
 Schoolgirls [1]

Tamsin Breaks, Zoe Barry-Hughes
 Anna Stevenson, Hero Trew

Schoolboys [1]
 Schoolteacher [1]
 Matthews [1]
 Female Onlookers [1]

Simon Williams
 Dursley McJenden
 George Sewell
 Harry Fowler
 Peter Hamilton-Dyer
 Michael Sheard
 Joseph Murtoci
 William Thomas
 Peter Halliday
 Derek Keller
 Jasmine Breaks
 Terry Molloy

Male Onlookers [1]

Police Constables

RAF Man 1
 RAF Man 2
 RAF Man 3
 RAF Man 4
 RAF Man 5
 RAF Man 6
 RAF Man 7
 RAF Man 8
 RAF Man 9
 RAF Man 10
 RAF Man
 RAF Driver
 Exterminated RAF Man
 Command HO Soldiers

Unknown (six boys)
 Ray Martin
 Toby Aspin
 Linda Kent
 Tina Sarsfield & child
 Kelly Murphy & child
 Judy Collins and child
 Ina Clare, Avenir Dean
 Alison McGuire, Wyn McLeod
 Selma Gilbert, Pam Wardell
 Les Towsey
 Frankie Novak, Peter Whitaker
 Judd Sola, Ronnie Alden
 Allied Rogers, Tom Gandi
 Peter Gales Fleming
 Chris Andrews
 Jack Talbot
 Norman Warren
 Richard Haddon
 Bill Main
 Ross Murphy
 David Skinner
 Ian Bodenhorn
 Ian Johns
 Lee Ryan
 Charles Hunter
 Stuart Smith
 James Muir
 Tip Tipping
 Robert Terson

Typists
 Association Men
 Len Bond (replacing Tommy Charlton)
 John Gunnery (replacing Steve Little)
 Paul Vaughan Treggie
 Richie Kennedy
 Kathleen Bidmead
 Ron Barry
 Simon Harboro
 Alec Clifford
 Derek Van Weeman
 Michael Mello (replacing Martin Rumble)
 Tip Tipping
 Neil Lyndon Johnson
 David Harrison
 Norman Bacon, Nigel Wild
 John Evans

Corporal Heinlein
 Dead RAF Man
 Dalek Operators

Undertaker
 Palbearers

Uncle
 Aunt June Easter
 Walk-Ons
 Ace's Stunt Double
 The Doctor's Stunt Double
 Mike's Stunt Double

Paul Barlow, Frank Glowski
 Tracey Eddon
 Tip Tipping
 Tip Tipping

Gary Dean, Douglas Clarke
 Colin Thomas, Colin Baldwin
 Hugh Elton, David J Ross
 Robin Easther

Paul Barlow, Frank Glowski
 Tracey Eddon
 Tip Tipping
 Tip Tipping

Rehearsals

26th March — 4th April 1988
 15th — 26th April 1988

Location

4th — 13th April 1988

Studio recording

27th — 29th April 1988, TC8

Transmission

Part One Wednesday 5th October 1987
 19.35pm, BBC1 (24'33", 19.34.36 — 20.00.09)
 Part Two Wednesday 12th October 1987
 19.35pm, BBC1 (24'31", 19.35.09 — 19.59.40)
 Part Three Wednesday 19th October 1987
 19.35pm, BBC1 (24'30", 19.34.30 — 19.59.00)
 Part Four Wednesday 26th October 1987
 19.35pm, BBC1 (24'36", 19.34.26 — 19.59.02)

Programme Numbers

Part One 50/LDL/K221T/72/X
 Part Two 50/LDL/K222N/72/X
 Part Three 50/LDL/K2223H/72/X
 Part Four 50/LDL/K2224B/72/X

Audience, Position and Ratings

Part One: 5.5 million, 76th, 68%
 Part Two: 5.8 million, 76th, 69%
 Part Three: 5.1 million, 91st, 70%
 Part Four: 5.0 million, 96th, 72%

SUGAR AND
 SPICE AND
 ALL THINGS
 NICE ?

Next issue...

